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THEATRICAL FUND FESTIVAL.

Lord Darling as Playwright.

Summertime told its tale on the attendance at the seventy-ninth annual festival of the Royal General Theatrical Fund, which was held on Sunday in the Edward VII Rooms of the Hotel Victoria, and the gathering was far below those of other days. In the case of the leaders of the profession wet week-ends and golf had obviously prevailed.

Lord Darling presided, and Sir Squire Bancroft was again a distinguished figure of the assembly. Among others present were the Hon. Diana Darling, Miss Mary Jerrold, Mr. and Mrs. Bannister Howard, Mr. and Mrs. Lionel Carson, Mr. Hubert Harben, Mr. Louis Ballinger, Mr. Edward Dockree, Mr. and Mrs. William Holles, Mr. G. H. Dawson, Mr. C. I. Coltson, Mr. W. A. Collins, Mr. Alderson Horne, Mr. C. Nuthall Foreman, Mr. B. W. Ginsburg, Mr. Charles Doran, Mr. Alfred Barber, Mr. Joseph Batten, Miss Phyllis Relph, Miss Gillian Scaife, Mr. George Pocock, Miss R. Thomson, and Mr. Charles Cruikshanks (secretary).

The Fund and Longevity.

After pledging the health of the King and the Royal Family, the chairman proposed "Continued Prosperity to the Royal General Theatrical Fund." The reasons for the existence of the Fund, he said, were thoroughly well known. He felt that had he only known how old he should live to be, he would have gone on the stage and become a member of the fund, because, having reached his present age, he should have an assured means of existence. (Laughter and "Hear, hear.") He had no idea until that evening what a marvellous fund it was; it was a mutual insurance society, and you got back from it all you subscribed, whether you lived or died. If you lived you got it all back yourself, which, of course, was the more satisfactory. (Laughter.) If you died, those you left behind received back all you had subscribed. He had a kind of feeling that if Mr. Cruikshanks had only been known to the Labour Party he would now be Chancellor of the Exchequer. (Laughter.) The natural result of joining the Royal General Theatrical Fund was that you lived to an exceptional age. Sir Squire Bancroft, who joined some considerable time ago, told him that he was one of the youngest, as they could see for themselves. He had known him ever since 1880, and he seemed to him just the same as when he first knew him, while all his contemporaries who had not joined the Fund were dead. (Cheers and laughter.)

The merits of such a remarkable society would thoroughly appeal to them, and he hoped they would do all they could to secure its prosperity.

The Elizabethan Age.

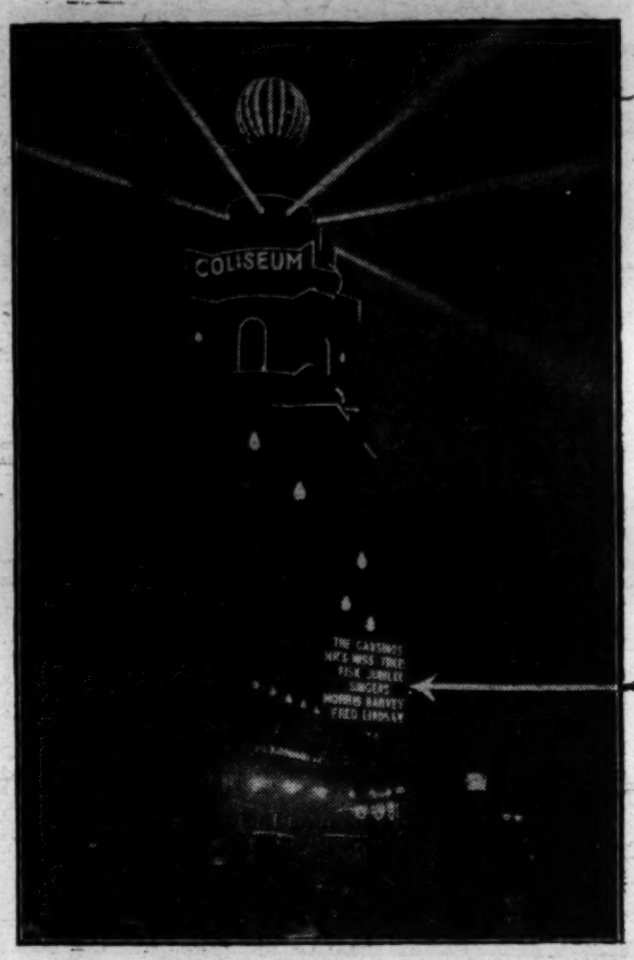
Mr. Charles Doran said it was his privilege as a director of the Royal General Theatrical Fund to announce that as a result of that festival subscriptions amounting to between £400 and £500 had been received.

It was also his privilege to propose the health of their distinguished chairman. He approached the task with extreme diffidence, but was heartened by a famous quotation from the Master Dramatist: "The labour we delight in physics pain." Lord Darling represented what England stood for—law and order and public right. The development of English law had been a slow and laborious process from the time of the feudal barons, but to-day English justice was proverbial. It was the performance of his Lordship's duties, with its pageantry and ceremonies, that took us back to the Tudor period. In that respect England stood to-day as it did in the days of the Elizabethan period—the days of knight-errants, of princes of chivalry, of soldiers and sailors who went forth not so much for business sentiment, but to secure that this land might endure and be worthy to inherit and carry on its great traditions.

"Mighty Shakespeare."

The Elizabethan Age was an age of giants, and the greatest giant of all was the mighty Shakespeare. The enormous insight he had in our destiny was extraordinary. Everything he touched he illuminated and ennobled. Take his eulogy of sleep:—

Balm of hurt minds, great Nature's second course,
Chief nourisher in life's feast.



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Other of our dance numbers which continue to have tremendous sales are Montague Clayton's outstanding one-step on the "Pathétique," entitled "Desecration," and the same composer's great "wireless" Fox-trot "2-LO"; our great selection, which grows in popularity every week, "Melody Maze," and Charles Ancliffe's fine intermezzo "Peacocks' Parade." Remember the titles—

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THEATRICAL FUND FESTIVAL.

(*Continued.*)

And again in the last act of "The Merchant of Venice":—

Look how the floor of Heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still quiring to the young-eyed cherubins.
Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it, we cannot hear it.

Then in "Macbeth," think of the unforgettable

To-morrow, to-morrow, and to-morrow
Creeps in this petty pace from day to day
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, out, brief candle!
Life's but a walking shadow; a poor player
That struts and frets his hour upon the stage,
And then is heard no more; it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing!

A Great Judge.

Sentiments such as those placed us in possession of ourselves and enabled us to realise our limitations as well as our tremendous potentialities. It was a great achievement to be a successful judge. It was very easy to bluff one's way in many activities, but it was impossible, despite birth, wealth, and all the help that could be got, to achieve distinction in the profession which Lord Darling adorned without unquestionable merit. Their chairman had emerged from his leisure to grace their chair that night and to help those who helped themselves.

The three great stages of life were growth, maturity, and age, and so they had seen their chairman in turn the darling of Deptford, the darling of the Bench, and, in presiding on that occasion, which was characteristic of the Muses, the darling of the gods. (Cheers.)

Superiority of the Drama.

The chairman, in responding, said there were few people who did not owe a great debt of gratitude to the theatre. Those who played in the drama deserved in these days a special encouragement. Someone had said long ago—Solomon, or whosoever it was—that speech was silvern but silence was golden. Nowadays it was when the film competed with the stage that they realised the horrible truth of it. (Hear, hear.) Those who acted Shakespeare, Sheridan, Goldsmith, and Mr. Shaw—he meant Bernard, for there was a member of the Government of the same name—(laughter)—were only paid in silver, but those who took part in films were paid in gold and precious stones.

A Dangerous Play.

Discussing the authorship of Shakespearean plays, and of their infinite variety, he remarked that lawyers had written plays, and that he had written one himself. It was only played twice. On both occasions of its production the lady and gentleman who took the rôles of heroine and hero were married soon afterwards. For that reason he thought it must be a play against public interest. Goodness knows what might have happened; it might lead to bigamy, so he burnt it. (Laughter.) Referring to the Shakespeare-Bacon controversy, he applied the same argument to the possible authorship of Saint Joan—by a lawyer. He eliminated Lord Buckmaster on the ground that though that ex-Lord Chancellor was profoundly interested in problems of illegitimacy, he was no theologian. (Laughter.) Then there was the Earl of Birkenhead, but he seemed to have devoted himself more especially to weekly biographies of such leading men as Viscount Burnham and the Earl of Derby. That left Viscount Haldane, who was not only the best Minister of War in the opinion of all except perhaps the conscientious objectors—(laughter)—for a hundred years, but a Lord Chancellor who was versed in military operations of the sort in which "Saint Joan" abounded. He remarked, in conclusion, that there were really some people who thought it was a delusion to suppose that Shakespeare did not write his plays. (Cheers.)

An agreeable feature of the evening was the playing by Mr. Joseph Batten on the pianoforte of a series of old-time chorus songs.

Actors' Day Society.

An extraordinary general meeting was held a the office of the above, 37, Southampton-street, Strand, on Thursday last, at which the principal business transacted was the confirmation of the alteration of the name from Actors' Day Fund to Actors' Day Society, in accordance with the requirements of the Friendly Societies Act. A representative gathering included Messrs. H. A. Saintsbury, Cecil Barth, Horton Cooper, Otto C. Culling, Fred Grove, Orlando Barnett, John Burton, Henry W. Mote (solicitor), Alfred Harding (secretary), and Miss Jessica Black.

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London Representative for W. W. Kelly and Opera House, Blackpool.

Apply, 24, Chandos-street, W.C.2. Regent 1178. Topobill, Westrand, London.

WINTER GARDENS, NEW BRIGHTON.
Sept. 22, Oct. 20, 27, Nov. 3, and later.
WANTED, First-class Attractions.
A. DOUGLASS,
Winter Gardens, New Brighton.

WANTED, First-class Companies for: Once Nightly.
READING, Oct. 6, 13, Nov. 3, Dec. 1, 8, 15, Jan. 12, 19, on.
CHESTER, Oct. 20, 27, Nov. 10, 17, Dec. 1, 8, 15, Jan. 19, 26, on.
NORTHAMPTON, Sept. 1, 15, Oct. 13, Nov. 24, Dec. 15, Jan. 12, 26, on.
OPERA HOUSE, LEICESTER, Nov. 10 (?), March 2, 9, 16, April 6, on.
Twice nightly.
THEATRE ROYAL LEICESTER.
Oct. 13, 20, 27 Nov. 3, 10, Dec. 22, on.
MILTON BODE, County Theatre, Reading.

GRAND THEATRE, HULL.
WANTED, once nightly, July 21, Musical or other high-class attraction.
WILLIAM MORTON.

MARGATE HIPPODROME.
WANTED, First-class Attractions only for the following dates:—
Aug. 21 (3 nights).
Sept. 11 (3 nights).
Sept. 18 (3 nights).
Sept. 25 (3 nights).
All communications to
J. BANNISTER HOWARD,
Aldwych Theatre,
Kingsway, W.C.

WANTED, Big Attractions, July 21, 28 and Aug. 4, for BEDFORD and LUTON.
Wire, FALCON, Fort Augustus.

NEW PRINCE'S THEATRE, BLACKBURN.
WANTED, Monday next, July 14, Revue. Musical Show, first-class Drama. Once nightly.
Pictures fill up time.
E. H. PAGE.

BOROUGH THEATRE, STRATFORD.
WANTED, STRONG ATTRACTIONS, August 18.
All particulars,
FRED FREDERICKS.

WANTED, First-class Attractions.
L. T., NEWPORT, Aug. 11.
G. T., SWANSEA, Aug. 18.
A few Autumn Vacancies at these and other theatres for really big shows.
THE FREDK. MOUILLOT OFFICES,
7-8, Leicester-place, London, W.C.2.

For other Companies Wanted see Displayed Wanted Section.

THEATRES WANTED.

Booked at most of the leading theatres in the Kingdom.
THE MOST SUCCESSFUL COMEDIES TOURING.
"THE OPTIMIST."
"THE JEFFERSONS."
"THE PARTNERS."
Wilfred Shine, in his Original Characters.
WANTED, Sept. 1, 8, and some later dates.

A. DOUGLASS,
Winter Gardens, New Brighton.

MR. GERALD LAWRENCE.
With his Entire London Production, in "MONSIEUR BEAUCAIRE."
WANTED, Aug. 18 and Nov. 10.
Now Booking Spring and Autumn, 1925.
W. E. HOLLOWAY, 7, Ramillies-road, Bedford Park, W.4.

MISS MADGE HOPE and Company, in "THE PICCADILLY PURITAN."
The Comedy Success from the Ambassadors' T., London, and "THE MAN FROM TORONTO."
Both productions complete in every detail, and a first-class company, including Howard Brenan, J. B. Charles, Esther Carthew, and Madge Hope.

Either or both plays. Once or twice nightly.

"Miss Madge Hope is delightful in the title-part, her tongue tripping from grave to gay, from demure innocence to a wealth of worldly wisdom, and the rôle is extremely well acted."—"Buxton Advertiser."
WANTED, Sept. 15, 29 (?), Oct. 13 and 27 (South), Nov. 17, 24, Dec. 1-8 (North), Dec. 22-29, and Jan. (Scotland).
Winter Gardens, Waterloo, Liverpool.
Next, Cromer (3), Hunstanton (3).

WANTED, Aug. 11, 18.
"A LITTLE BIT OF FLUFF."
New Scenery and Dresses. Picked Cast. The New Theatrical Generation has not seen this play. The advertisement of years draws them in.
Now booking 1925.
W. W. ELLIS, 44, Carlton-hill, London, N.W.8.

THEATRES WANTED.

AVERY HOPWOOD'S new comedy, "BACHELOR HUSBANDS," West-End production now running, ROYALTY THEATRE, LONDON.

Autumn bookings include:
R.C.T., Liverpool.
T.R., Newcastle.
L.T., Edinburgh.
King's T., Glasgow.

WANTED, Sept. 1, 15, Oct. 6, 27, Nov. 3.

By arrangement with Mr. Robert Macdonald.
"PEG O' MY HEART."
WANTED, Sept. 15, 22, Oct. 20, Nov. 10.

MRS. BRANDON-THOMAS'S COMPANY.
"CHARLEY'S AUNT."
WANTED, Aug. 25, Sept. 1, 8, 18 (3 nights), 22, Nov. 17, 24.

SIR CHARLES HAWTREY'S Famous Farcical Comedy.
"THE PRIVATE SECRETARY."
WANTED, Aug. 11, Sept. 8, 22, 29, Oct. 6, 20, 27.

Address, CECIL BARTH,
37, King-st., Covent Garden, W.C.2.

"LOVE AND HOME."
"LOVE AND HOME."
"LOVE AND HOME."
"LOVE AND HOME."
"LOVE AND HOME."
"LOVE AND HOME."
WANTED, July 28,
July 28,
July 28,
Aug. 4, 18 (?), Sept. 1, and on, with exceptions.
Strong Romantic Drama.
Big Musical, including Organ, Effects and Feature Song.
Cast of recognised artists, including
DAVID DAY,
DAVID DAY,
DAVID DAY,
The young romantic actor, whose great performance of "Tom Armstrong" has won the praise of all critics.
(Late lead, "Romance," "Over the Hill," "The Rosary," "Eternal City" Cos.)
CHARLES YOUNG
CHARLES YOUNG
CHARLES YOUNG
(Late Ambassadors, Playhouse, Savoy, St. James's Theatres, "Carnival," "Ghosts," "Romance" Cos.)
MADGE TREVELYAN,
EUGENE VESTRIS,
IVY ROSINE,
NOEL CLIFFORD.

W. R. HALL CAINE
W. R. HALL CAINE
W. R. HALL CAINE
said of
"LOVE AND HOME."
"LOVE AND HOME."
"A marvellous revelation of stage technique. Its appeal to the masses should be universal."

THE PLAY WITH THE GREAT SOUL-STIRRING APPEAL.
Re dates,
DAVID DAY,
4, Park-street,
Burton-on-Trent.

WANTED, Good Theatres, Aug. 4, for "OUR FLAT."
Now on Gulliver Circuit.
ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

WANTED, for "A ROYAL DIVORCE," Aug. 11, and on.
Wire, ARTHUR GIBBONS,
Royalty Theatre,
Dean-st., W.1.

J. C. Carlyle presents "KID OF ARIZONA," By Mrs. Kimberley.
The successful Cowboy-Indian Musical Novelty Show.
A change—Different. Vocalism, instrumentalism, performing ponies, kicking mule, lassoing, whip cracking, rope spinning, &c. Great attraction.
WANTED, July 21 and 28.
J. C. CARLYLE, Theatre Royal, Leicester. Next, Palace, Bordesley.

WANTED, Aug. 4, 11, 25, Sept. 1, &c. EDYTH GOODALL,
Playing her original part in "WITHIN THE LAW."
Once or twice nightly.
July 14, D.P.T., Eastbourne.
July 21, Hippo., Ilford.
July 28, New, Northampton.
W. FOSTER HORSFIELD,
Broadmead House, Panton-street, S.W.1.
Telephone: Regent 689.

CHARLES MACDONA'S COMPANIES.

"SECRETS."
WANTED, Sept. 22, Oct. 27, and on, (with exceptions).

"QUALITY STREET."
Nov. 10, and on.

BERNARD SHAW REPERTORY.
Sept. 29, Oct. 6, 20, and 27.
Now booking seasons of two, three, and four weeks for 1925.

CHARLES MACDONA,
10, Charing Cross-road, W.C.2.

LEONARD LAURENCE and DOROTHY WEST-SYMES present
"THE LIKES OF HER."
(By arrangement with Reandean.)
"ALL OF A SUDDEN PEGGY."
By Ernest Denny.
WANTED, Aug. 4, Aug. 18 (three nights), Aug. 25.
Aug. 4, Aug. 18 (three nights), Aug. 25.

Address, Waverley Houseboat, Cigarette Island, East Molesey, Surrey.

WANTED, July 21 and 28, July 21 and 28.
FAMOUS MARIONETTE PLAYERS,
from the Scala Theatre and London Coliseum.
Full performances,
Once or Twice Nightly.
July 14, Pavilion, Torquay.
VACANT JULY 21 and 28.
and various odd weeks.
The most attractive novelty of the age.
All Coms., BOOKING DEPT., WEST-END PRODUCTIONS, LTD., 18, Charing Cross-road, London, W.C.
'Phone, Gerrard 6766.
Telegrams, "Woltheatri."

WANTED, First-class Theatres. "ELIZA COMES TO STAY."
(11th year of tour.)
Oct. 13 and 27 (North).
Only Vacant Dates until Autumn, 1925.
THE FREDK. MOUILLOT OFFICES,
7-8, Leicester-place, W.C.2.

THEATRES WANTED.

THE LIONEL BUTE PRODUCTIONS.

"BLUEBEARD'S EIGHTH WIFE."

WHITE CO.

WANTED, Aug. 28 (3), North.
Sept. 22.
Nov. 24 (3).

RED CO.
No Vacancies.

BLUE CO.
Oct. 27.

Communications to LIONEL BUTE, 38, Bury-street, St. James's, London, S.W.1.

'Phone: Regent 5534.

For other Theatres Wanted see Displayed Wanted Section.

ARTISTS WANTED.

WANTED, for C.P., rehearse immed., Light Comed. Baritone Feeder; quick-fire comedienne and dancer; also Pianist; must be young. State lowest, call or write, LAWRANCE, 14, Manbey-st., Stratford, E.15.

WANTED, good Actor; assist Stage Manager (stock); rehearse July 14, Halifax. Also Lady, capable character. Play as cast. Apply DENVILLE, 41, Leyland-road, Southport.

WANTED, exceptionally clever Troupe of Kiddies with Matron. Also a few unattached.
Special consideration will be given to applicants from the provinces.
Write, or apply personally, any day, between 11 a.m. and 1 p.m., to
JOHN LESTER,
Suite 7a, 26, Charing Cross-road, W.

"THE BELLE OF NEW YORK."
WANTED, for long tour, "Belle," "Mamie," "Blinky Bill," "Fifi," Musical Director. Also two live Advance Agents and Baggage Man, to combine small part. Letter only, marked "Artists," addressed.
BANNISTER HOWARD, Aldwych Theatre, London.

WANTED, 3 Juveniles; must be able to sing or dance, and small; immediate salaried engagement and long tour; ages 12 to 16 years of age. Call or write EVA BARNES,
4, Soho-street, Oxford-street, London, W.1.

WANTED, an Assistant Stage Manager; play as cast; Stock; rehearse July 21. ALFRED DENVILLE, 41, Leyland-road, Southport. No wires.

WANTED, Dancing Troupe, 8 or 12, for good tour and London, but do not apply unless pretty and good-sized girls, and must be good singers. Also owner must travel. F. WEATHERSBY, 3, Bedford-street, Strand, W.C.

WANTED,
Coloured Ladies for Chorus.
Need not be young, but must have powerful voices.
Apply 11 to 1 daily to
Suite 7a,
26, Charing Cross-road, W.

WANTED, Concert Aspirants.—League of British Artists, 4, Fitzroy-sq., W.1 (Museum 2390), offers unrivalled help; coming session includes R. Albert Hall concert; stamp for membership details, &c.

WANTED, Actors to give services special performances; London. Write, 15, Yeoman's-row, S.W.3.

ARTISTS' WANTS.

WANTED Known, the original CISSIE CAVE. Soub. and Dancer. This, "Top Speed" revue, Alex., Stoke Newington. Vac. Mon., on, C.P., Revue, or Single Act. Wire, 10, St. Thomas-sq., Hackney.

WANTED Known, GERALD WRIGHT, Light Com. Producer, vacant for C.P., July 14, on. Revue, "Always a Winner." Write, 25, Franklan-tce., Leeds.

MUSIC HALL ARTISTS WANTED.

WANTED, Big Comedy and Sensational Acts for Galas, near Birmingham, Aug. 5; two shows.
Send lowest terms and particulars at once to GEORGE BLISS'S AGENCY,
27, Hurst-street, Birmingham.
Wires, "Comedy." 'Phone, Mid. 3338.

MUSIC HALL ARTISTS' WANTS.

WANTED Known, CAPELS, Comedy Gymnast; liberty for galas. Write, 79, St. Martin's-lane, W.C.2.

WANTED Known, PERCY CURRY, comedian, liberty Monday, halls, revue, also for Panto. Albion Hotel, Sunderland.

WANTED, engagements by TRUMPET MAJOR WIX, King of Trumpeters. Always a safe act. Original, well dressed, unique. Vacant Monday, on. Wire, Old Catton, Norwich.

WANTED Known, CARLOS MIER, World's Greatest Lasso Thrower and Rope Manipulator, supported by his four-legged Comedians; Rodeo prize winner. Coms., 17, Peckford-place, Brixton-road, London.

WANTED, by Delvaine's Marionettes, July 21, 28, North. This, Empire, Heanor, Notts.

MUSIC HALL ARTISTS' WANTS.

WANTED, Monday next, also 28th. The Royal Illusionist,
CELLSUS,
CELLSUS,
The Famous White Wizard, and his Illusive Ladies.
Described as one of the most beautiful and wonderful mystery shows in the world. This week, Gem Theatre, Gt. Yarmouth (second visit in nine weeks). Wire!

MUSICIANS WANTED.

WANTED, Piano-Conductor to deputise for 2 weeks, July 28; must be experienced fitting pictures, have good library, and be willing to give audition, East London Cinema. Box 439, "The Era."

WANTED, a first-class Repet. Violin, lady or gent.; must be able to play first when required. Apply personally, M. D., Golden Domes, Streatham, Wednesday, between 2-6 p.m.

WANTED, experienced Leader (lady), deputise; fortnight; West-End restaurant. Box 452, "The Era."

WANTED, BRILLIANT VIOLIN-LEADER, WITH EXPERIENCE OF FIRST-CLASS CINEMA WORK ESSENTIAL; ALSO REP.; TO OPEN AUG. 2. FULL PARTICULARS TO BOX 423, "THE ERA."

WANTED, Violinist (male) as Leader; provinces.
Box 424, "The Era."

WANTED, first-class Leader-Violin for city café, picture house; must be used to lead best class musical programmes; £8 per week. Also expd. Leader, cinema; evgs. only; £5. State age, full part.cs., and when can open, to H. BOLTON, 10, Richmond-avenue, Sedgley Park, Manchester.

WANTED, first-class Leader, to deputise for 4 days at Queen's Cinema, Bayswater; audition Wed. morning, 11 o'clock, MUSICAL DIRECTOR.

ST. GEORGE'S HALL, FALMOUTH.
WANTED, first-class Leader-Violinist, soloist, of good appearance; used to Tavan, &c.; pictures and variety; twice nightly; one matinée; Pianist-Conductor. Apply, stating age, references, lowest salary, and photograph where possible, NEATH, Conductor.

WANTED, brilliant Violin-Leader (with library) for Atlantic Liner sailing from Southampton. Status of musician on board, passenger. No uniform worn or ship's articles signed. Call or write, ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, first-class Violinist as Leader; must have good experience in fitting pictures; good salary to right man. Apply, GRAFTON PICTURE HOUSE, Dublin.

WANTED, first-class Violinists, male, cinema, for engagements in Manchester; auditions 2.30. Wednesday, NEW OXFORD GALLERIES, 77, New Oxford-st., W.

WANTED, brilliant Dance-Violin, deputise 1 week, July 14-20; evenings only; accommodation arranged. MUSICAL DIRECTOR, Carlton Hotel, Tunbridge Wells.

WANTED, Violinist (good soloist) or Violinist and Pianist; evenings only; open at once. Particulars, OXFORD CINEMA, Sheerness-on-Sea.

WANTED, Violinist and Pianist, joint preferred; own library; able to fit films; 6 evenings, 2 mats; start July 28, for 7 weeks; Croydon district. Box 448, "The Era."

WANTED, Cornet and Trombone Players for ex-Service Band; pitching. Letters only. CORNET, 13, Pembroke-mews, Kensington, W.8.

WANTED, good Banjo.st, also Bottler, for pitching. Terms shares. State age. ALLEN, 2 Sydenham-terrace, Fratton, Portsmouth.

WANTED, Cornet; evenings only; no Sundays. Call Friday morning, 11 a.m., PICTURE HOUSE, High-road, Leyton.

WANTED, Cornet and Trombone Player, for ex-Service Band; pitching. Letters only. CORNET, 13, Pembroke-mews, Kensington, W.8.

WANTED, Trombone; young, steady; Stage Band; long tour. Age, height, refs., lowest terms, STANLEY, Palace, Hull.

WANTED, lady Trombonist for West End café. Apply, GRAY, 12, Archer-street, Piccadilly, W.

WANTED, Trombone Player, willing to double Saxophone; instruments found; must be young, steady and willing. Terms and full partics., to LEOCUD, 43, Daneville-rd., Camberwell, S.E.

WANTED, good Bassoonist; single. Apply, DIRECTOR OF MUSIC, Governor of Bengal's Orchestra, Darjeeling, India.

WANTED, Euphonium to enlist or re-enlist, for Band 17/21 Lancers; bonus; good men; seaside engagements. Apply, BANDMASTER, Aliwal Barracks, Tidworth.

WANTED, Solo Clarinet Player for first-class Line Band; bonus for ability; single men only. Apply, stating age, to BANDMASTER, Victoria Barracks, Portsmouth.

WANTED, Solo Clarinet and Euphonium player for the Broncho Bill Circus; winter engagement to the right men. Apply to the BANDMASTER, Wellingboro' Thurs., Woburn Sands Fri., St. Albans Saturday.

WANTED, Saxophonist (alto or tenor), double well on Tenor Banjo; willing rehearse. Letters only, LIONEL MURREY, 64, Rannock-road, London, W.6.

WANTED, Saxophonist, C Melody preferred, for No. 1 revue. Terms, &c., to GILLIES, 22, Stoney Stanton-road, Coventry.

WANTED, Viola player, orchestral experience. Write, Box 431, "The Era."

WANTED, Oboe Player and Bassoonist (both flat pitch), for one week, July 28; D'Oyly Carte operas; 8 shows. Terms 5 guineas and rail fares from any reasonable distance. Write, SEYMOUR, Musical Director, Devonshire Park Theatre Eastbourne.

WANTED, 'Celliste, to deputise from July 20-27; London hotel; board and residence given; £2. Write, S. Z., 18, Hogarth-road, Earl's Court, S.W.5.

WANTED, good 'Cello and Repet. for S.W. Cinema; recent refs. Terms, &c., Box 432, "The Era."

WANTED, 'Cello Player, male or female; permanency all year round. SMITHSON, Theatre, Merthyr Tydvil.

WANTED, immediately, first-class Organists (harmonium); males; cinema; evgs. only; £4; must have had harmonium experience, with S.O. State age, full partics., and when can open, to H. BOLTON, 10, Richmond-avenue, Sedgley Park, Manchester.

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THE STEPPING STONE TO SUCCESS.

THE OLD-ESTABLISHED ORCHESTRAL TRAINING CENTRE,
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CHARING CROSS-ROAD, W.C.

WANTED Known,
OPENINGS FOR ALL INSTRUMENTS.

A course of thorough ORCHESTRAL TRAINING and polishing up will make all the difference between SUCCESS and FAILURE to you in your professional career.

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WANTED, first-class 'Cellist for Croydon Palladium. Apply, with instrument, after 3 p.m., SIMMONDS, M.D.

WANTED, Deputy Orchestral Pianiste; fortnight; starting next Monday. Call to-day after 2. QUEEN'S HALL, Cricklewood.

WANTED, first-class Pianiste, West-End restaurant; must be young. Box 451, "The Era."

WANTED, Relief Pianiste and Harpiste (lady); North-East town cinema. Box 422, "The Era."

WANTED, Relief Pianist, able to play with orchestra; excellent or useless. Box 433, "The Era."

WANTED, experienced Pianist, lady or gentleman, to deputise July 21; six nights and three mats. Terms and particulars to MUS. DIR., The Cinema House, Matlock.

WANTED, Orchestral Pianist, able to fit Pictures; no Sundays.—MANAGER, Apollo Picture Theatre, Wimbledon, S.W.19.

WANTED, Portable Harmonium player, music and vamping; London only; terms shares. M. P. WOODS, 136, Gipsy Hill, S.E.

WANTED, portable player, Guitarist or Harpist, join 'Cellist with novelties, concert-de-pave; good round. Box 443, "The Era."

WANTED, Banjoist (tenor), double well Sax. or Trumpet; willing rehearse. Letters only, LIONEL MURREY, 64, Rannock-road, London, W.6.

WANTED, by Mandolinist, good Banjo Accompanist or Portable Harmonium Player, for street playing. Box 435, "The Era."

WANTED, Orchestral Drummer, straight and jazz; double on banjo preferred; must be good showman; 30 hours weekly; no Sundays; café, Ilfracombe; live in; open July 14. Lowest terms, BURDELL, Clarence Hotel, Ilfracombe.

WANTED, Engagement by Tympani, Drums, Glocken., Bells, all effects; Concerts, Cinemas, Hotel, or Dance Band. F. B., Albion Club, Ham Yard, W.1.

WANTED, for the restaurant at the Elite Picture Theatre, Nottingham, a first-class Trio (gents.); Piano, Violin, and 'Cello; must have smart appearance and good showmanship. Apply by letter (marking envelope "Orchestra"), stating lowest terms, and where may be heard now if possible, to WALTER BENTLEY, Managing Director, 122, Shaftesbury-avenue, London, W.1.

EMPIRE THEATRE, SWINDON.

WANTED, to open Aug. 4, experienced Clarinet, Double Bass, Pianist (to combine Second Violin). State age, lowest salary, last two references; comfortable and permanent all the year round to reliable and efficient musicians. Letters to ALFRED MANNERS.

WANTED, to open Tuesday (Seaside, Northern Ireland), Piano, Violin, 'Cello. Lowest terms, LEICESTER JACKSON, Garden Cinema, and Palais De Danse, Warrenpoint.

WANTED, Leader (with library), Pianist, Repetiteur, 'Cellist and String Bass (double-handed instrumentalists an advantage), for Atlantic Liner sailing from Glasgow, Saturday, July 12. Status of musician on board, cabin passenger. No uniform worn or ship's articles signed. Evening dress essential. Local musicians preferred. Write or wire, ALFRED RIESS, National Entertainment Association, 18, Charing Cross-road, W.C.2.

WANTED, Jazz Musicians; good players and readers; for band being formed in London by well-known M.D.; state age, particulars, and lowest terms to Box 442, "The Era."

WANTED, for Revue, Jazz Musicians, Saxophone, Trumpet, Trombone, Banjo; also Musical Director (Pianist). Apply, Thursday, 12 o'clock, ADAMS' AGENCY, 122, Shaftesbury-avenue, W.

WANTED, Bandsmen, 2nd Lon. Regt., Camp, &c. Write, B. M., 55, Millbrook-rd., S.W.9.

WANTED, the following tip-top instrumentalists to open on Monday, July 21, Cinemas, in the Provinces: 4 Leaders, 4 'Cellists, 4 Repets., 5 Pianists, 4 Drummers, 3 Cornets, 4 Double Bass, 5 Organists, 3 first-class Quartettes, and 2 Trios. Regent 3037.
RAIS ORCHESTRAL AND VARIETY AGENCY,
48, Rupert-street, Shaftesbury-avenue, W.1.

WANTED, Musicians to complete Territorial Band, from Aug. 2 to Aug. 16, Cornet, Clarinet, Euphonium, Trombone, Bass; fares paid Louth. Lowest terms. Box 455, "The Era."

WANTED Known, to Musical Directors.—If you require the very latest Music for your pictures, at lowest terms, call or write, HARRY WESTROP, 158, Millfield-road, Clapton, E.5.

WANTED, Leaders, Pianists, 'Cellists, Contrabassists, to register for Atlantic Liners. Audition essential. Double-handed musicians may apply. MESSRS. C. W. & F. N. BLACK, Music Directors, 37, School-lane, Liverpool.

WANTED, by Youth, tuition on Drums by music. Write, stating terms, to Box 430, "The Era."

MUSICIANS WANTED.

WESTBOURNE PARK STUDIOS AND AGENCY,
Woodfield-road, Paddington, W.9.
'Phone: Park 6327.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager:
WILFRED B. BOYCOTT
(Manager for Fritz Kreisler for 7 years, and late of Vert's Agency, Cork-street, W.)

WANTED Known,
MAUD RISELEY, A.R.A.M.,
Violinist and Musical Director,
HOLDS ORCHESTRAL CLASSES DAILY for all instruments at above studios.

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CINEMA experience given and engagements provided.
Over 40 members now in good engagements.

VIOLIN Lessons Given (Sauret method).

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Wanted, Relief Pianists wishing to become Orchestral Pianists to join our Classes. Special terms during summer season.
Opportunity for Drummers to practise with orchestra. Drums provided.
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Musicians Wanted to
Register for Engagements.
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'Phone: Hammersmith 1566.
Near Hammersmith Station and Bridge.

WANTED Known, EASTON'S MUSIC LENDING LIBRARY, cinemas, &c. No repeats for several weeks. Moderate terms. "Elmwood," Atkins-rd., Clapham Pk., S.W.12. 'Phone, Streatham 950.

WANTED Known, for Violoncello Tuition. Address, LIONEL H. CROSSE, L.R.A.M., 40, Park View-gardens, Hendon, N.W.4.

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ON HIRE.

Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address,
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BIRTHS, MARRIAGES & DEATHS.

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KENYON—CHISNALL.—On July 11, 1899, at Hanover United Methodist Free Church, Bolton, Henry (Harry) Kenyon, youngest son of the late Mr. and Mrs. Henry and Elizabeth Kenyon, of Bolton, to Emily Chisnall, eldest daughter of Mr. and Mrs. Joseph and Ellen Chisnall, of Bolton.

DEATH.

MILLER.—July 1, at Maida Vale, Kate Romer, the dearly loved and loving wife of George Miller. R.I.P.

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AMERICAN CONTRACTS

NOTICE

The present situation between the Actors' Equity Association and the Producing Managers' Association of America may result in a lock-out of actors in the theatres of that country on June 1, 1924.

As certain American managers have announced that they would bring over strike-breakers from England, it is felt advisable by the Council of the Actors' Equity Association respectfully to warn all English actors of the situation, so that they will not sign contracts involving services after June first without insisting upon the following clause being included:—

"The term of employment mentioned in this contract is subject to suspension or termination by any rules or regulations duly adopted by the Actors' Equity Association of America."

The Council of the Actors' Equity Association sends its regards to its English brothers.

THE A.A. AND THE STAGE GUILD.

Meetings at the Kingsway, the Globe and Wyndham's.

A NEW PROPOSAL.

During the past week three important meetings have been held in London to discuss the position of the Actors' Association and that of the newly formed Stage Guild. At the meeting called by Mr. Donald Calthrop, at the Kingsway, on Wednesday, when members of both Associations were invited to state their case, a proposal was put forward urging the Council of the A.A. and the Council of the Stage Guild to come together as early as possible to discuss combined action on lines suggested by Mr. Bronson Albery. Mr. Albery's suggestion was that at a given date both the A.A. and the Stage Guild should dissolve and that the members should form a new society. The resolution was carried unanimously.

At Monday's meeting, called by the Actors' Association, at which Sir Gerald du Maurier presided, a similar suggestion was advanced, but it was pointed out that as both organisations had now the question before them, little good would result from a further resolution being adopted.

At the invitation of Mr. Donald Calthrop, a meeting was held at the Kingsway Theatre last Wednesday morning, members both of the Actors' Association and of the newly-formed Stage Guild being invited to state their cases. Shortly after 11 o'clock Mr. Calthrop clambered on to the stage by way of the orchestra, and opened the meeting with a few jocular remarks in regard to the vacant chairs around him. There was a good attendance of actors and actresses. He went on to explain that the meeting was the sequel to an informal one held at the Green Room Club on the previous Saturday. What he hoped would be avoided in the discussion that morning was anything of a provocative character. He had received letters from Lady Tree, Lady Wyndham and Mr. Owen Nares, regretting that they were unable to be present. He would first call upon some representative of the Stage Guild to address the meeting.

Co-operation Between Manager and Artist.

Mr. Percy Hutchison said he thought they all knew the objects of the Stage Guild. (Cries of "No, No.") In the first place the Guild did not approve of the methods of the Actors' Association. He claimed that the Guild represented the greater part of the profession, and, with three or four exceptions, its leaders were members. The theatrical managers and the touring managers were supporting the Guild, and it had been said they were doing so for their own ends. But the Guild stood for co-operation between manager and artist. It was not in favour of affiliation with the trade unions; the members did not want to be in the position that the stage hands could dictate to them. With regard to his friend, Mr. Lugg, he thought he had taken the wrong road. The members of the Guild were not afraid of the threat of the closed shop. The provincial managers would be able to keep their theatres open. The Guild had no quarrel with the A.A., and only wished to be let alone. It was in friendly co-operation with the Artists' Equity Association of America, and also with the V.A.F. A point at issue between the A.A. and the Guild was that the latter was in favour of actor-managers being members of its Council.

Mr. W. Lugg, secretary of the A.A., having been invited to address the meeting, said that the present trouble would never have arisen if the actors and actresses of this country had in the past taken sufficient interest in the well-being of their calling. He remembered a meeting which was held some years ago at His Majesty's Theatre in reference to a dispute with Mr. Cochran, and the sum of £10,000 was raised in subscriptions in exactly ten minutes, and the object was exactly the same as that which the A.A. was carrying out at the present time. Many of the lady and gentlemen members of the profession had very short memories. The majority of those on the Guild's Council carried a resolution which meant approval of nothing less than what the A.A. was doing at the present time. The Council of the last-mentioned had invited the Guild to hold a public debate on the points at issue, but the reply received was to the effect that no good purpose would be served by such a discussion.

Closed Shop Policy.

Referring to the question of the closed-shop policy, Mr. Lugg said that the A.A. had come to the conclusion that it was necessary. What had been said of the influence he exercised as secretary of the Association was farcical to a degree. He had been excluded from the meetings of the Guild, though he had devoted years of his life to organising actors and actresses, and must therefore have a close acquaintance with the details of the case.

Mr. Hubert Harben believed that in some form the closed-shop policy would be adopted, but what the members of the Guild objected to was to be dictated to by trade unions which were not even distantly connected with the theatre.

The chairman pointed out that trade unionism did not necessarily mean affiliation with other societies.

Mr. Ben Webster expressed himself in favour of keeping in operation the standard contracts which had been agreed to, and said he was only too willing to put in any work he could for any organisation which would bring peace, and he would like to ask some member of the Guild who was in authority how that peace was going to be obtained. In the A.A. they had found that during the past few years inroads in respect to the Valentine Standard Contract had been made by the Touring Managers' Association, who had shown antagonism to one clause in particular. The Association having become incorporated with the Guild, he asked in case of a disagreement between actor and manager what power the former would have under the new conditions to enforce a contract which had been agreed to? If there was no such power, the actor would be placed in a very difficult position. It would have the effect of rendering the A.A. powerless as a protective body, particularly in regard to its country members.

Mr. Godfrey Tearle, speaking as a member of the Stage Guild, said it was hoped that every branch of the stage workers would be represented on it. In the event of any difference occurring between the managers and actors' sections, he took it that the subject of dispute would be referred to the Council, on which all sections would be represented.

Fusion of Both Societies.

Mr. Bronson Albery thought that all open-minded managers wanted a strong actors' association or guild to deal with their own affairs, and which would meet the managers in the proper spirit. It was often forgotten that the actor was an actor one day and an actor-manager the next. He suggested that at a given date both the A.A. and the Stage Guild should dissolve, and that the members should form a new society, with a policy to be formulated by the members of the new organisation. Each side should bring in its full membership and funds. That seemed to him to be the only solution of the question.

The chairman thought that this suggestion was the best way of getting out of the difficulty, but it meant a little sacrifice by the members of the A.A. and the Stage Guild. He would suggest that the Councils of both societies meet to consider the suggestion, and something might come out of it.

Mr. Fisher White said it was the only constructive suggestion which had so far been made, and he believed that his colleagues of the A.A. would be prepared to take it into earnest consideration. He spoke as a part-timer; he had been engaged for some weeks in the making of a film.

Mr. Hutchison asked Mr. Fisher White and Mr. Lugg a question as to whether they had authority from the Council of the A.A. to stop the threats of a closed shop.

Mr. Lugg: That is a question we cannot possibly answer.

He explained that the circular was sent out by the Federal Council, and not by the A.A., and until the matter had been before the Council he could not give any undertaking.

In reply to a question raised by Sir Gerald du Maurier, Mr. Lugg said it was true that when a cable was received from the Actors' Equity Association of America asking for the support of the English actors in the event of a strike, and the late Mr. Sydney Valentine advised cabling for further information, he, without authority, sent a reply pledging the support of the English actors. The sequel was a cable from America that his reply had saved the situation, and the A.A. Council was delighted with what he had done.

The Actor-Manager.

Mr. Charlot said he could not say whether the West-end theatre managers approved of the Stage Guild or not—the question had not been put to them. The A.A. had, in his humble opinion, done a tremendous amount of good for the actor. With regard to Mr. Albery's suggestion, he regarded it as a splendid one. It was a mistake, he thought, that an actor-manager should not be allowed to be a member of the Council of the A.A. He had no fear of trade unions; he had fought them, but admired them. It was to be hoped that some action on the lines of Mr. Albery's proposal would be carefully considered.

Miss Eva Moore complained that she and others having been workers for the A.A. as members of the Council should be compelled, on becoming actor-managers, to retire from the Council. In consequence of this, it was impossible to retain interest in the Association After some further discussion, Mr. Cyril Cattley moved:

This meeting of members of the theatrical profession respectfully requests the Council of the A.A. and the Council of the Stage Guild to come together as soon as possible with the view to discussing combined action on the lines of Mr. Albery's suggestion.

Mr. L. Goodrich seconded the resolution, which the chairman declared to be carried almost unanimously. The meeting closed with a vote of thanks to Mr. Donald Calthrop for calling the meeting, and for presiding.

STAGE GUILD MEETING AT GLOBE THEATRE.

A meeting of the Stage Guild was held at the Globe Theatre on Friday morning. Mr. Godfrey Tearle presided, and there was a large attendance of members of the profession, members of the Council occupying seats on the stage.

The chairman in opening the meeting said that nothing would be gained by controversy. Members of the Guild would point out just what it stood for, and endeavour to enlist their sympathy. Mr. Tearle proceeded to read a letter received from Mr. Harding Steerman, who was unable to be present, and which, he said, expressed his own views on the question. Mr. Steerman wrote that he regarded Mr. Albery's suggestion made at the meeting held at the Kingsway Theatre on the previous Wednesday as a most reasonable and practical method of dealing with the situation that had arisen. He thought there could be no shadow of a doubt that the Guild was the stronger body of the two associations, as it included both acting managers and actors.

Mr. Tearle said there was one remark he should like to make on the letter. Mr. Steerman stated that the ideals of the two organisations were opposite. He thought that that was not quite true; the ideals were identical, but the methods employed by the A.A. were what the Guild quarrelled with. As to the Valentine standard contract, the Guild stood by it, and was in communication with the West End managers regarding this matter; no doubt Mr. Hutchison would have something to say respecting the touring company's contract.

The Valentine Contract.

Miss Lilian Braithwaite said she did not believe that the basis of ideals of the respective Councils of the two associations differed. Their one hope and endeavour was to bring unity into the profession. Federation was the rock upon which they had split; the Guild members did not believe that ideals could be achieved by using the bludgeon of other trade unions having no connection with their own profession. She was years ago one of the delegates appointed to wait upon the West End managers with regard to the Valentine standard contract. The various clauses were discussed, and the contract agreed to in a perfectly friendly spirit on both sides. That contract was the best achievement of the A.A.; and she believed that any wrongs which existed could be righted by themselves without going for help to other trade unions. The actors were strong enough to fight their own battles, and the Guild would form a means by which friendly negotiations could be carried on and any wrongs could be quickly put right without a fight between actors and managers.

Mr. Owen Nares said that the Guild stood for sympathetic co-operation between the actors and the managers. While opposed to strife, he was not in favour of fusion with the A.A. unless the latter repudiated the policy of federation with labour.

Miss Eva Moore spoke of the methods to be adopted by the Guild in regard to those she described as the "young hopefuls"—the young people who would join as probationers. Referring to the charge of apathy which had been made against actors and actresses, she pointed out that everyone could play a part in the building up of the Guild, which all those who loved their profession and had its interests at heart ought to join.

Joint Arbitration Board.

Mr. Percy Hutchison made reference to the refusal of the trade unions to recognise the Stage Guild as an organisation representing actors and actresses. He also pointed out that the actor going to America would have the same reception from the Actors' Equity Association whether he belonged to the A.A. or to the Guild. The managers' section had to set up a touring contract; and without extra charge every member of the Guild upon joining would be insured for £25 payable immediately upon death, and it was proposed very shortly to raise this to £50. Any disputes arising between managers and artists would be referred to a joint Arbitration Board. A further reason why every actor and actress should join the Guild was that it stood against the policy adopted at Barrow. He recalled what happened at Glasgow years ago when there was a strike of the stage hands and the members of Charles Wyndham's company set the scenery themselves. In conclusion, Mr. Hutchison appealed to those who had not yet joined the Guild to do so.

Sir Frank Benson said it had been said that they were making war, but they were not. War had been declared on them, and there must be no looking back now or turning aside.

"We have approached the Actors' Association over and over again," he said. "I look forward to fusion and to the time when there will be one representative society, but it must be a society with the ideals and the methods we want to make our own. I do not believe the moment has arrived. I am a free labourer. I am also a supporter of the trade union when it is applicable. But I say unhesitatingly the methods which I saw in use at Glasgow are obsolete. They are not uniform with the ideals of advanced labour to-day, and they have weakened trade unionism throughout the country."

Sir Frank went on to say that there must be co-operation between employer and employed. Membership of the Guild would serve as some sort of qualification for an actor and a very strong qualification for a manager. No manager belonging to the Guild would dare for a moment to do anything which was against the opinion of the Guild. How could he do so? There was no reason why the whole of the A.A. should not come out on strike to-morrow in sympathy with the builders. He did not see why the two societies should not exist, as was the case in regard to the Press and in other industries.

Keep the Theatres Open.

Mr. Reginald Bach said that both societies had one objective in common and that was to keep the theatres open, because any theatre which closed to-day might never reopen. It had been said that the actors who joined the Guild were being trapped by the managers. On the contrary, it was the managers who were placing themselves at the disposal of the actors. And if the provincial actor could not look after himself, he was not worthy to be a member of the theatrical calling.

Miss Constance Collier thought that the quarrel was, after all, a family affair. She herself had had a slight experience of management. It was the manager who took all the risks. He put all his money and all his work into a new play, and if it failed all the loss fell on him. The actor at least got a few weeks' salary out of it, and so was on better grounds than the manager. For that reason she thought there should be sympathetic co-operation between the two, such as the Guild of Actors was trying to bring about. The theatre was never more prosperous than it was in the old days of the actor-manager.

Miss Lena Ashwell said that it should be generally realised that the theatre was essential to the community; and every important calling ought to have its representative body. It should be their aim to make the Guild as representative as was the Equity Association representative of the actors of America. She had received a letter from Mr. Ernest Bevan, of the Dock Labourers' Union, which favoured the idea of bringing together employers and employed in friendly co-operation. There should be no fear of labour. Their new organisation would have the respect and the sympathy of other organisations which represented their respective industries.

Mr. Hubert Harben, referring to the letter from the Entertainment Federal Council, held that the theatrical profession was quite capable of managing its own business without outside interference.

No Intimidation.

Mr. Martin Sands did not think that any apology was needed for the formation of the Stage Guild, as they deprecated the forces of intimidation and tyranny being imported into their calling. By co-operation they could obtain results which could not be obtained by force. The Guild could do a great deal towards bringing into harmony conflicting interests, and also assist in the effort to stabilise their calling.

Miss Violet Fairbrother spoke in support of the Guild, and said she thought thanks were due to the London actors and actresses who had devoted so much of their time to its formation.

Mr. J. Brandon Thomas recalled the strike of actors at the St. James' Theatre, when there was a twenty-minutes' delay in starting, and admitted that he was one of the strikers, but said he had since realised that it was the audience rather than the manager who had most cause for complaint.

Mr. Lugg was invited by the chairman to address the meeting, but replied that the time allowed him—five minutes—was not sufficient to answer one tenth of what had been said, and some of the speakers had occupied fifteen minutes.

The chairman explained that the theatre was required for other purposes at one o'clock.

Mr. Lugg said that the Council of the A.A. had invited the Council of the Guild to a public debate, but the invitation was refused. It was only right that members of the A.A. should be given a hearing, and a meeting had been called for Monday afternoon at 2.30, at Wyndham's Theatre.

A vote of thanks, moved by Miss Eva Moore, and seconded by Mr. Frank Levy, was accorded Miss Marie Lohr for granting the use of the theatre. Those not already members of the Guild were then invited to come upon the stage and enrol themselves.

MEETING AT WYNDHAM'S.

An open meeting of the theatrical profession organised by the Actors' Association was held at the Wyndham's Theatre on Monday to discuss the policy of the Actors' Association.

Sir Gerald du Maurier was announced to preside over the gathering, but owing to being detained at a lunch at the Eccentric Club, of which he had been made a life member, he was unable to take the chair until about half an hour after the meeting had begun. His place was taken by Mr. Ben Webster, who at the outset made due apology for the absence of Sir Gerald.

Mr. Ben Webster stated that since the Stage Guild had started it had been given considerable publicity in the Press, beginning with the resignation from the A.A. of Mr. Percy Hutchison, then the resignation of Sir Frank Benson. He did not know whether the newspapers had given due prominence to cases where theatrical companies had become stranded in towns. These cases probably were not worth noticing. There was a suggestion that the A.A. were out entirely to crush the actor-manager. That was not only void of foundation, but entirely outside the scope, the objects and wishes of the Association. Personally, he was very devoted to actor-managers. He realised the good they could do. The Actors' Association had met with many rebuffs from the Stage Guild.

After criticising the Guild and the Association of Touring Managers, Mr. Webster said a resolution passed by the latter body seemed to indicate that a new contract was likely to be formed. He had no doubt that the contract would be an admirable one, but it would not be the Valentine contract for which the A.A. had striven for years to enforce, and because it had not been enforced they reluctantly had to take certain steps to enforce it.

What should be done was for actors and actresses to get together, to form a body which would look after the good in their profession. At the Kingsway meeting Mr. Bronson Albery made the first constructive solution of the difficulty. But he (Mr. Webster) did not know whether that solution could be carried out. It was a matter which both sides must discuss. He hoped it would be discussed. At the last meeting of the Stage Guild, however, no mention was made of that solution. Nobody seemed anxious that it should be carried out. It was a great pity that a more conciliatory attitude was not adopted by the people who spoke at the meeting of the Guild.

The Work of the A.A.

Mr. Alfred Lugg then addressed the meeting. The A.A., he said, was about 33 years of age, and during its history it had suffered more vicissitude perhaps than any other professional organisation in the country. For many years sincere and honest men had tried to make the Association something which would be fully representative of their great profession. Not only actors, but actor-managers and everybody concerned were given a chance at one time or another to throw their weight into the fight and give the actor an established organisation which would exist permanently and constructively for the benefit of the theatrical calling.

He had no grievances whatever against managers as such, but he had a distinct grievance against the system, or lack of system, which appertained in their profession, whereby things were encouraged which reacted to the detriment of the profession. In 1917 it was realised by the then Council of the A.A. that the existing articles of association were not sufficiently wide to enable the organisation to take the stand it desired to take in order to fight for better conditions, and about that time Sydney Valentine became chairman of the Association.

He devoted every ounce of his energy towards the successful carrying out of the work of the Association. He was a very fair-minded man, a very earnest man. His name had been very much used of late, and it has been suggested that Mr. Valentine, were he alive to-day, would not be behind the policy of the Actors' Association as it is now understood. That was a point nobody could answer. When Mr. Valentine was first approached to reorganise the Actors' Association as a trade union, he was dead against the idea, and he (Mr. Lugg) fought him both inside and outside the Council in order, if possible, to make him change his view.

Mr. Lugg then went on to relate the conversation he had with Mr. Valentine, and how in the end he told Mr. Valentine that, if he went to some recognised labour leader, whom he could choose himself, and discussed the matter with him, and afterwards was still of the belief that trade unionism was not the best thing for the actor and for the theatre, he (Mr. Lugg) was prepared to stop his agitation for a trade union.

"The Only Way."

Eventually Mr. Valentine saw Capt. James O'Grady, M.P., and submitted him to a severe cross-examination, and when he next went to the meeting of the Council Mr. Valentine suspended standing orders, and said to the meeting: "Ladies and Gentlemen, it is the only way." Following that, a resolution was passed that the Association should call a meeting of the members to ask whether they were agreed that the Association should become a trade union. Finally, in November, 1918, by an overwhelming majority, only one dissenting, the A.A. decided to become a trade union. He (Mr. Lugg) was going into details because he wanted to emphasise the thoroughly constitutional way in which the thing was done. The Association was reorganised, and by January, 1919, they were a trade union. For over 30 years they had tried to get a standard contract, and every time they had failed; but when they became a trade union that contract was forthcoming within the first twelve months of their existence there came into being the Valentine Standard Contract for London, and the Standard Touring Contract for the provinces.

Mr. Lugg went on to allude to the relationship between the Musicians' Union and the N.A.T.E., and the A.A., and said it was pretty clear that Mr. Valentine was quite willing, and so were the other members of the Council, at the time, that they should seek their alliance with other organisations inside the profession, and with a certain organisation outside. The West-End contract became an accomplished fact, and a Standard Touring Contract also, but the Association experienced enormous difficulties in bringing the Standard Touring Contract actually into being; indeed, it became necessary for actors to take a strong line of action before it was granted. It was, however, granted but it was infinitely less than they had asked for.

"We had asked for certain things which were never granted," said Mr. Lugg, "and the council at that time accepted this contract on the understanding that it was an irreducible minimum, and that as soon as possible fresh negotiations would be entered into after the contract had been tested, and that certainly better terms were to be given to the touring actor."

The Standard Contract.

The contract was accepted, and he must say for the main part that the Association of Touring Managers helped, to a very large extent, to insist upon the proper carrying out of the contract. The Theatrical Managers' Association did not, although they were parties to it. After some time the A.A. approached the managers for the improvement of terms which had been promised; and it was put to the A.A. that there had been, since the time a contract had been granted, a definite slump in theatrical business, and the A.A. were asked not to press the matter at that time. He (Mr. Lugg) agreed that they should not press it. Later, at the end of 1921, the managers again approached the A.A. for the amendment of the contract, but their amendments were so great that, in fact, if the A.A. had agreed to them being part of the standard contracts, they would have wiped out all that had been achieved, and the A.A. members would have been sent back to pre-war conditions. The whole of the Council of the A.A. met the Executive Committee of the Touring Managers' Association at their offices, and they said quite definitely that if the T.U.A could show them that the amendments were vital—that the amendments were for the general well-being of the profession—they (the Actors' Association) would be prepared to accept them, and to see that their members carried them out at whatever cost it might mean to them. They had many meetings, but they came to a deadlock. Then Mr. Donald Calthrop called a meeting under his chairmanship at the Aldwych Theatre, and one or two eminent actors came to hear both sides. There every endeavour was made to bring the work of Sydney Valentine to fruition, but they hardly received any support at all (the meeting was sparsely attended) from the people better placed in the profession.

They again approached the managers, and suggested that an independent arbitrator should be adopted, so that both sides should agree to be bound by his decision, but the managers again refused. The A.A. then turned to the Joint Committee of the V.A.F., the M.U., and the N.A.T.E., which bodies were informed of the decision that they had failed to bring about an amicable settlement of the difficulty, and were also asked to step in and see what they could do. That body asked the Touring Managers' Association to receive a deputation. They did so. The whole point of dispute was put to them by Mr. J. B. Williamson of the Musicians' Union, who suggested that surely the obvious thing to do was to appoint an independent chairman. Mr Albert Voyce, of the V.A.F., agreed. The answer given was, "We want a truce for the time being." The managers agreed to meet the A.A., and referred the matter back to their committee. Instead of the overtures of the Joint Committee resulting in peace, they still found that the managers were determined at that time not only to take away the contract of the A.A. but to issue a contract by which the actors would be compelled to accept a contract entirely dictated by managers. Eventually the managers altered that policy, and left it to the members themselves to issue what contract they liked.

If the Joint Committee had received the support it deserved from the various managerial bodies, there would have been no cause for the dispute in the theatrical profession. Instead, the Theatrical Managers' Association stood aloof; so did the West-End Managers.

After referring to the good work done by the Joint Protection Committee appointed to eliminate from the profession the bogus manager and all the evils concerned with him, and to the recent law case which cost the Joint Committee something like £3,000, Mr. Lugg said that one of the complaints made by the T.M.A. and by those who had gone on to their side in the Stage Guild movement, was that the A.A. refused to have anything to do with a body which called

(*Continued on page 6.*)

THEATRICAL GOSSIP.

King George's Pension Fund for Actors—A Busy Manager—Meggie Albanesi Memorial.

King George Pension Fund for Actors.

At the annual Court of King George's Pension Fund for Actors and Actresses, held on July 2, it was resolved that a pension of £100 a year should be granted to an actress whose name would be well remembered by old playgoers.

£1,525 was received as the result of the recent performance held at the Adelphi Theatre, at which their Majesties the King and Queen were present.

There were no expenses incurred during the past year in connection with the administration of the fund, which grants 11 annuities of £100 each to old actors and actresses.

A Busy Manager.

Mr. J. E. B. Beaumont has been appointed by the directors of the Grand Theatre, Leeds, to be general manager of that theatre. He is Mr. John Hart's general manager at the London office, 22, Buckingham-street, W.C.2, as well as director and general manager of the Sheffield Lyceum Theatre, Ltd.

Miss Iris Hoey.

Miss Iris Hoey, who has been indisposed for a few days with a severe attack of hay fever, has now quite recovered, and has returned to the cast of "Collusion," at the Ambassadors Theatre.

"The Princess' Own."

"The Princess' Own" will start its autumn tour at the Chelsea Palace on July 14. The cast includes Florence Rutter, Gibb McLaughlin, Terence Maxwell, Basil Burleigh, Frank S. Henry, W. Tilton Mist, E. W. Waddy, Anthony Blair, Lauri Walch, Sybille Olivier, Daye Dawne. A. W. Beale will stage-manage.

Mr. Carl Brisson.

"The Merry Widow" at the Lyceum will shortly lose Mr. Carl Brisson, the young Danish actor who has played the part of Prince Danilo over 600 times. He is to take up the leading rôle of Prince Carl in the forthcoming Daly's production. "Katja, the Dancer," which will open at the Prince's Theatre, Bradford, on August 4, prior to its London run.

"The Merry Widow."

Miss Nancy Lovat, the Sonia of "The Merry Widow" at the Lyceum, was compelled to take a rest owing to an injury to her knee last week. Her understudy, Miss Olga Chester, who has a charming voice, stepped into the breach with decided success.

A Welcome Return.

After an illness extending over two years Miss Kyrle Bellew will return to the stage to play the leading rôle of Marise in Mr. Arthur Bourchier's revival of Henry Bernstein's "The Thief." Before bringing the piece to the Strand Theatre Mr. Bourchier proposes to use it for his annual provincial tour, starting at Portsmouth on July 28.

"The Green Goddess."

Friday will be the 350th performance at the St. James's Theatre of "The Green Goddess," which continues to play to excellent business. In lieu of a summer vacation Mr. Arliss is spending his week-ends at St. Margaret's Bay, while Miss Mary Merrall goes every night after the performance to Taplow, where she has taken an old-world cottage.

Death of Kate Romer.

The sympathy of many friends will be extended to Mr. George Miller in the great loss he has sustained in the death of his wife, Miss Kate Romer, who passed away on July 1. Miss Romer was a well-known actress, having played in the Criterion comedies; Bridget O'Mara, in "The English Rose," on tour; in W. H. Hallatt's companies; "Is Life Worth Living" and "Dangers of London," and many other companies.

Royalty at the Lyric.

The Queen of Spain and the Princess Beatrice saw "The Street Singer" at the Lyric Theatre last Friday evening.

Albanesi Memorial Matinée.

An interesting programme has been arranged for the special matinée to be held at the St. Martin's on Thursday in aid of the Meggie Albanesi Memorial Scholarship Fund. The sketches include "A Slice of Life," by Sir J. M. Barrie; "Waiting for the 'Bus," by Gertrude Jennings; a duologue, "Sisters Under Their Skins," by John Hastings Turner, for Fay Compton and Leon Quatermaine; and "Coincidence," by Dion Titheradge, in which Olive Sloane and Ian Hunter will appear.

George Robey, Betty Chester, and Peggy O'Neil will appear; Henry Ainley will recite "The Golden Journey to Samarkand," and Haidée Wright a speech from "Will Shakespeare," by Clemence Dane. There will be a ballet, and Fred and Adèle Astaire are also included in the fine programme. During the afternoon Eric Gill's plaque in memory of Meggie Albanesi will be unveiled.

Nearly £515 was obtained at a special midnight performance of the Charlot Revue, at the Selwyn Theatre, New York, in aid of the Meggie Albanesi Scholarship Fund, and it is hoped that the remaining £500 will be raised by Thursday's performance.

Interlude Players.

The performance on Sunday evening next, at the Ambassadors Theatre, of a new four-act play entitled "The Man in the Next Room," by E. Crawshay Williams, promises, we understand, to be the most important production the Interlude Players have yet offered, and great hopes are entertained of the play reaching the commercial theatre. The cast is headed by Miss Isobel Elsom, and also includes Miss Joy Chatwyn, Miss Cherry Hardy, Miss Grizelda Hervey, Mr. Herbert Leonard, Mr. Roger Livesey, Mr. A. Harding Steerman, Mr. Clive Currie, and Mr. Felix Aylmer.

Godwin-Hallett Opera Co.

The Godwin-Hallett Opera Co. will commence their second year's tour next week at Weston-super-Mare. The bookings of this company for the forthcoming tour include Bath, Worcester, Leamington, Buxton, Scarboro', Nuneaton, etc. The attention paid by the company to the dramatic side of its productions during last season met with much encouragement, and the same policy will be proceeded with. Mr. Alfred Godwin is the general manager, and Mr. Albert Hallett the artistic director.

Basil Dyne.

Basil Dyne has been compelled to spend three months in hospital, the result of an accident on the stage whilst touring this spring, but is now well and ready for work again.

Remarkable Dancing Record.

That successful musical play, "Stop Flirting" will reach its 500th performance at the Strand Theatre on Friday. Fred and Adele Astaire, who came to England with the intention of appearing for a few months, have created a remarkable record. They have not missed a performance, at each of which, apart from their singing and acting, they execute 18 dances. On the 500th performance they will have completed their 9,000th dance.

"Grandfather's Clock."

"Grandfather's Clock," a comedy in three acts, by E. Brandram Jones, which has recently been touring in the South of England, will be presented at a private performance at The Everyman Theatre (by arrangement with Mr. Macdermott) on Friday. The curtain will rise at 2.45 p.m.

Wedding Bells.

Congratulations to the talented directress of Chelsea's Art Theatre, Miss Pax Robertson, on her recent marriage to Mr. Ivain March, who has for some time been associated with the Salon as leading man. The wedding took place at Brompton Parish Church. At the same time, Miss C. A. Arfwedson, lessee of the little theatre, and the clever directress of Chelsea's Repertory Company, was united in the bonds of Holy Matrimony to Mr. Alex. Robbins, a valued member of the company. As no doubt our readers are aware, the two accomplished ladies are step-sisters, daughters of that well-known actress, Miss Catherine Lewis.

"The Optimist" and "Jeffersons."

That great success, "The Jeffersons," and the same author's latest comedy, "The Optimist," embark on their autumn tour next week, with Mr. Wilfred Shine (in his original characters) and an important cast. Mr. Douglass tells us that his bookings include the Grand, Llandudno; Grand, Wolberhampton; Theatre Royal, Birmingham; King's Theatre, Edinburgh; Winter Gardens, New Brighton; Spa Theatre, Whitby; Arcadia, Colwyn Bay; Grand, Croydon; Empire, Preston, etc. "The Jeffersons" is revisiting many theatres, and at others "The Optimist" will be staged for the first time. It is interesting to note that Mr. Shine has now played "Jefferson" 1,827 times without a miss.

Ben Greet Academy of Acting.

The summer performance at the Ben Greet Academy of Acting will be held on July 16, at 2.30. The programme will include the second acts of "General Post" and "The Marriage of Convenience"; Miss Bertha Graham's fantasy, "The Rose With a Thorn"; scenes from "Twelfth Night," and items by the dancing and children's classes.

BIRTHDAYS OF THE WEEK.
Many Happy Returns to :—

J. E. Bellamy—Thursday, July 10.
Harry M. Vernon—Friday, July 11.
A. Hanbury—Saturday, July 12.
H. Harben—Saturday, July 12.
W. Holles—Saturday, July 12.
Wilfred E. Shine—Saturday, July 12.
Dawson Milward—Sunday, July 13.
J. E. Vedrenne—Sunday, July 13.
Hilda Anthony—Sunday, July 13.
E. Dagnall—Sunday, July 13.
G. P. Huntley—Sunday, July 13.
H. C. Astor—Monday, July 14.
Jessie Milward—Monday, July 14.
G. Cohan—Monday, July 14.
Marie Tempest—Tuesday, July 15.
Beatrice Lamb—Tuesday, July 15.
Fred Herbert—Tuesday, July 15.
Ida Mackay—Tuesday, July 15.
H. Clyo—Tuesday, July 15.
Viola Tree—Tuesday, July 15.
Ada Blanche—Wednesday, July 16.
C. Wingfield—Wednesday, July 16.
Joseph O'Mara—Wednes., July 16.
Will Sley—Wednesday—July 16.

'MIDSUMMER MADNESS."

At the Lyric, Hammersmith.

Comedy, with music, in three acts. Written by Clifford Bax, composed by Armstrong Gibbs, Produced at the Lyric Theatre, Hammersmith, on July 3.

Pat Nolan .....Frederick Ranalow
Chloe Mobin .....Marjorie Dixon
Harley Quinn .....Hubert Eisdell
Mrs. Nolan .....Marie Tempest

Man makes wars, but he makes gardens, too. Why not, in a garden, heal war's wounds with laughter and a song? That is the gist of the epilogue to "Midsummer Madness." So you see what a pleasant conspiracy Mr. Clifford Bax and Mr. Armstrong Gibbs—not forgetting Mr. George Sheringham, who made the garden on the Hammersmith Lyric stage all hollyhocks and arbours and blue delphiniums—what a pleasant conspiracy these three have entered into for our benefit. It will be hard luck on us as well as on them, and on Mr. Nigel Playfair, too, if the healing venture should not outlast this uncertain summer's strictly garden days. But there is every chance that it may. The first night audience laughed quite a good deal, and wanted many of the songs over again.

The madness is nothing to be alarmed about. It is gentle, like most of the wit. The play is two plays, one within the other. And the whole thing is by way of being an allegory, not too profound for the hot weather. Four people come to play "The Mollusc" in the garden of the "Blithe Heart" inn at Lunningdale. Finding no audience, they rehearse another play instead. The two young ones, Harley Quin and Chloe Moin, have been falling out: a jealous tiff, you gather; and don't wonder when you see that Mrs. Nolan is Marie Tempest and that Pat Nolan wears the Machiavellian smile of Frederick Ranalow. It needs but a slight change of name to turn the four into Pantaloon, Mrs. Pascal, Harlequin and Columbine of the play, and no change at all of character. To bring roving hearts to an anchor is the plot's difficulty. There is a deal of setting to partners, with variations: a pretty game to watch, and entertaining through two acts, say. But there were three. In the end stock-broking Pantaloon pairs with Widow Pascal, the restless amorist Harlequin with Columbine, the maid of the inn—middle-age with middle-age, youth with youth. But will they settle to it? The prologue tips you the hint that they won't.

You know why Pantaloon is a stock-broker when he reads out of the "Financial Times" that pantaloons are falling or getting easy. Mr. Bax can do better than that, however. "I am a column of flame by night," says Pantaloon to Mrs. Pascal of his—momentary—passion for Columbine. "And a column of figures by day," says she, applying the cooling douche. The widow is deliciously frank, after the modern way. "It doesn't matter what you do," she declares, when she and Columbine find out that each has opened the other's letter, "as long as other people do it, too." And hear her on Georgian poets—— But perhaps it is better not to quote, after all: in print things look so different from the way they sound when Marie Tempest says them. What a delightful performance hers is! She is suited to perfection in the part of the comedy widow—not "designing," oh dear no! only sure that she can marry, any time she wants to, the man she wants. This thistledown play must have the easiest, lightest touch, and she was the only one of the four that quite found it.

While the overture was playing you might have fancied yourself back at the "Beggar's Opera"—a new edition, with harmonic scheme up to date. Long ago Mr. Gibbs adopted the idiom; or perhaps it adopted him. Anyhow, it is a part of him. One never feels as with so many of our composers who hark back to the past that the style is assumed. The whole effect of the music is easy and extremely pleasant. His tunes are delightful. And he has found out one of the secrets of success in a musical play: his catches and madrigals, and ballads (in the old sense), and quartettes are short—just snatches of song, most of them, that leave the hearers wanting more; especially since they are very well sung.

After the curtain fell came the usual introductions, with Mr. Nigel Playfair, who, of course, produced, as Master of the Ceremonies. He told us he jumped for joy when he heard Marie Tempest was coming to Hammersmith. Miss Tempest had a great welcome, as warm as that given to the great Lyric favourite, Mr. Ranalow. The newcomers, Miss Marjorie Dixon and Mr. Hubert Eisdell, came in for their full share of the acclamations.

"A COMEDY OF GOOD AND EVIL."

By Richard Hughes.

Presented by the Three Hundred Club at the Court Theatre, on Sunday, July 6.

"One must always be careful of distinctions," according to the Chinese philosopher, Lao Tse, and the Rev. John Williams, the pious and God-fearing Vicar of Cylfant, and his simple-minded wife Minnie, hardly knew what to make of their Satanic visitor (in the shape of a pretty young girl), when they were expecting an angelic messenger. In fact, they did not know the difference until the large Family Bible exploded at her touch. Mrs. Williams urged her husband to turn the creature out of the house after this episode, but the Vicar pointed out we had been taught to love our enemies. So they call her Gladys, and she remained. Next morning Mrs. Williams discovered that her wooden leg had been replaced by the real article, embarrassingly lively and hosed in a beautiful silk stocking. The miracle created a good deal of excitement in the Welsh village, although some of the chapel folk were inclined to doubt its origin. Their worst fears were confirmed when the devil's emissary was exorcised from the house by Owain Flatfish, the local representative of the heavenly hosts (this scene was so ludicrous that it erred in the matter of taste). However, in the last act the Vicar has died for some reason not made clear, and there is a curious dispute between "Gladys" (representing the devil) and Owain Flatfish (the advocate of Heaven) for the dead man's soul. The devil wins, but Gladys had grown so fond of her protector that she cannot bear the thought of eternal punishment for the first real capture in her Satanic master's name, and she relinquishes her claim and sends the Vicar to Heaven. She then sobs her heart out because a life of evil is so difficult to attain! How much easier it is to be good! she exclaims.

Mr. Richard Hughes' play is a sardonic, philosophic mystery, although the idea for the main part has been left undeveloped. The Vicar certainly does nothing to merit hell, but the author's philosophy was probably made clear in the long discussion between Gladys and the Vicar's spirit in the last act. The latter is supposed to be speaking from his coffin (apparently), and we do not think anybody in the audience heard what he said.

The play was well acted, and Miss Louise Hampton gave a wonderful performance as the exceedingly simple-minded, dazed and bewildered Minnie. Mr. Leslie Banks was excellent as the absent-minded Vicar, who eked out a miserly living by taking in washing from the summer visitors and was tormented by theological and philosophical questions whilst he was mangling clothes. By contrast with these two simple souls, Gladys (in the person of Miss Hermione Baddeley) was a slangy, fitful little creature, although her remorse at doing good in the final scene had a note of real sincerity. The others in the cast had comparatively little to do, although all the smaller parts were exceedingly well played.

"IN THE SNARE."

At the Savoy.

Play, in Three Acts, by Rafael Sabatini and Leon M. Lion. Produced at the Savoy Theatre on Friday, July 4.

Sergeant Flynn .....Terence O'Brien
Lieut. Richard Butler ..Cecil Cameron
Mullins .....Sydney Compton
Count Jeronym de Samoval
Gerald Ames
Countess of Valmaior ..Mona Harrison
Capt. Carruthers .....Arch.bald Batty
Col. Colquhoun Grant ....Hylton Allen
Sir Terence O'Moy .....George Tully
Lady O'Moy .....Renee Kelly
Capt. Edward Tremayne
Wilfrid Seagram
Diana Armytage .....Frances Doble
Arthur Wellesley .....Clifton Boyne
Don Miguel Forjas..Rudolph de Cordova
Corporal Bates .....Peter Baxter
Major Swan .....Peter Gawthorne
Gen. Sir Harry Stapleton
Peter Cresswell
Col. Fletcher .....H. A. H. Russell
Capt. Martin .....Alan Borthwick
Hamilton .....Maurice Berkeley
An Orderly Officer....John C. Laurence

Described as "an adventure of 1810," Rafael Sabatini and Leon M. Lion's play, which was successfully produced at the Savoy Theatre on Friday last, combines the picturesque and melodramatic in a very attractive way. It should be popular, for the setting is military, and soldiers with an Irish brogue are irresistible on the stage. The story is as old as playwriting. The officer who, out of jealousy, allows a friend to stand trial for his offence, and the innocent man's refusal to clear himself owing to a pact made with the lady in the case, have been the figures in various guises in many different plays. The authors have shown a good deal of ingenuity in plot-weaving, and if some of the ends have been left a trifle ragged, "In the Snare" is, on the whole, one of the most effective pieces we have seen for some time.

The scene is laid in Portugal during Wellington's campaign, and the principal figure is Sir Terence O'Moy, the Adjutant-General, a delightful Irishman who is married to an enchanting lady a good many years younger than himself. A villainous Portuguese Count, who is really a French spy, has wormed his way into the confidence of the General's entourage, with the object, apparently, of undermining the compaign at the base. He has already laid a snare for Lady O'Moy's brother, into which that young man had fallen, and now he is trying to sow the seeds of jealousy in the General's heart by insinuating that his wife is in love with his secretary, a handsome young soldier, Captain Tremayne. To defend his wife's honour O'Moy challenges the Count to a duel, and as Wellington has issued an Order making duelling a capital offence, the fight takes place at night without seconds. Just as the Count is killed O'Moy sees Tremayne leave his wife's room and, overcome with jealousy, he allows the younger man to be arrested for the offence. The court-martial is excellently staged, and makes a very effective scene. Tremayne protests his innocence, but refuses to account for the time immediately preceding the duel, and the case is obviously going against him when Lieut. Butler (Lady O'Moy's brother) dramatically appears and saves the situation. He was not killed, as was supposed, and Tremayne was actually tending his wounds and making arrangements to ship him to England (to save him from disgrace) at the time of the duel. The Count's true character is revealed, and things are satisfactorily cleared up when Wellington refuses to accept O'Moy's resignation.

O'Moy, if not altogether convincing in the middle scenes, is delightful in his bluff Irish humour in the first act, and the authors have given Mr. George Tully the part of his life. He gives a magnificent performance, and his rich Irish brogue and charming sense of humour captivated the audience on Friday. Mr. Gerald James made a picturesque, polished figure as the Count, and Mr. Wilfred Seagram's Tremayne was a fine, clean-cut, brisk, manly piece of acting. Miss Renee Kelly did the little in the part of Lady O'Moy with her accustomed grace and charm, and Miss Mona Harrison was good as a rather indefinite Portuguese Countess. Mr. Clifton Boyne invested Wellington with a deal of dignity; Mr. Hylton Allen acted well as an intelligence officer, and Mr. Peter Cresswell was convincing as the president of the court-martial. Good work by Miss Frances Doble, Mr. Rudolph de Cordova, Mr. Peter Gawthorne, and Mr. Cecil Cameron should also be mentioned.

"THE CHASTENING."

Mr. C. Rann Kennedy's Mystery Play.

A Carpenter
Mr. Charles Rann Kennedy
His Wife
Miss Edith Wynne Matthison
Her Son ..... Miss Margaret Gage

Owing to Mr. Ben Greet's fine enthusiasm, London has been given the opportunity of seeing Mr. C. Rann Kennedy's impressive and beautiful mystery play, "The Chastening," at the Mary Ward Settlement in Tavistock-square. The invitations have been free, as the play has not been licensed by the Censor, and it is Mr. Greet's intention to present the play in this way about the country. It would have been lamentable if "The Chastening" had not been produced in London. For inspiration, imaginative conception and beauty of idea and purpose it stands apart from most other modern mysteries, and it is a great tribute to the author's sincerity and creative powers that, although there is scarcely any action in the play, the attention is held vividly all the time.

The play (which consists of a single act) opens at a cross road, with the carpenter, who is proud of his lineage and trade, and his wife, discussing the strange conduct of their Son, who, at the age of twelve, has been about "His Father's business" in the temple. The carpenter thinks the Boy needs chastening for His disappearance, besides causing them intense anxiety, has meant that they (the direct descendants of David) will have to sleep in a stable for the night. He fails, of course, to understand the significance of the "business," and this leads to a discussion as to the future. The carpenter is all for big business in which he and the Boy can regain some of the past glories by building a wonderful kingdom on earth. His wife, with a deeper, but still a limited, insight, wants to make Him a priest. They agree, however, to leave the choice to the Boy, who dumbfounds His father, when He enters, by the story of a wonderful talk He has had with Tabitha, their ass. After a time one realises, as the parents realise, that this is a parable, and that the Boy is, with a good deal of beauty and an engaging suggestion of humour, humbling the rather foolish carpenter's pride. He then, for the first time apparently, gives an indication of His mission on earth—that He is to be neither carpenter nor priest, but really both in the exalted sense. The carpenter is shocked by the "blasphemy" of the words, and withdraws, and there is an exquisite and poignant scene with the mother. She is told of the lot of the Messenger and she feels the sword pierce her heart. At first she tries to keep her Boy to herself, and then she realises that He must follow the path marked out for Him. The carpenter returns, and declares that God has spoken to him through the ass, and the play ends beautifully when the Boy falls asleep in his mother's arms. As He is carried off by the carpenter the mother says, prophetically, "He shall sleep—for three days."

In a mere outline it is possible to give but the barest idea of the play. We can only suggest its intense beauty and significance and the profound impression it makes. The idea is reverently, and at the same time humanly, worked out, and it would be a very narrow-minded person who could raise any objection to the play. Whenever Bible phrases are introduced they are used aptly and with a fine sense of their fitness. It is acted so well by the cast that we will do no more than say that the son is beautifully and fittingly represented; the carpenter is made a fairly typical, practical-minded, and rather lovable father, and that the wife is the soul of all that is best in motherhood, with its intense joy and intenser suffering.

THE A.A. AND THE STAGE GUILD.

(*Continued from page 5.*)

in the assistance of people not connected with the art of the theatre. He took steps to find out what that meant, and was told on high authority that they did not mean the Association of Theatrical Employees or the Musicians' Union, but people who were called blast furnacemen.

Pull Together.

Sir Gerald du Maurier came into the meeting at this stage, and apologised for his lateness. He had been present at a luncheon where, on behalf of the stage, he was made a life member of the Eccentric Club. Before he left the luncheon he told the company that he had to take the chair at that meeting, which involved the happiness and security of their profession, and asking for a message, one person said, amid "hear-hears": "Oh, I say, for God's sake you people do pull together." (Applause). His taking the chair that day was done with the approval of the Stage Guild, of which he happened to be chairman of the Council. When Mr. Lugg asked if he would lend Wyndham's Theatre for that meeting he readily agreed, for it was an open meeting. He was at the meeting as a sort of host-speaker, as it were; as a sort of Speaker of that House of Commons. They must understand that it was because he was merely a person who wanted to listen to both sides of the question before the meeting, and to find out for himself what was best for all the members of the profession, that he consented to preside that day.

When he was approached by the Stage Guild to be their chairman, he was not anxious to take the office, as he was not sure whether he could give his opinion on things that were happening in the provinces, where he had not been as an actor for 20 years, and only then under the management of London managers. What did he know about the difficulties? Then he had many conversations with Mr. Lugg on the matter. His (Sir Gerald's) motto was live and let live.

In conclusion, Sir Gerald hoped that the time would come when the two organisations would pull together, as was said in the Eccentric Club, and anything he could do personally to help in this pulling together he would do it to the best of his ability.

Miss Lena Ashwell spoke in support of the Stage Guild, which, she said, was honestly doing its best for the profession. Miss Lilian Braithwaite replied to criticisms of Mr. Lugg, and said she had joined the Stage Guild in the firm belief that it would bring about real co-operation, and that by it the miseries and tragedies of the past would be completely obliterated; and Mr. Donald Calthrop referred to Mr. Bronson Albery's suggestion at last Wednesday's meeting.

Mr. Brandon Thomas, Mr. Harding Steerman, Mr. Bronson Albery (who repeated his suggestion), Mr. Godfrey Tearle, Mr. Saintsbury, and Mr. Percy Hutchison also spoke.

Mr. Hutchison stated that the Stage Guild were to approach the West-End managers to form a Valentine contract on Wednesday. The Touring Managers' Association also desired him to open up negotiations on behalf of the Stage Guild for an agreed contract between the T.M.A. and the actors (Applause.) On Wednesday (to-day) he would put forward the Valentine contract, substituting the name of the Stage Guild for any other name that appeared. (Applause.)

Several questions were answered by Mr. Lugg, and the meeting closed with a vote of thanks to Sir Gerald du Maurier for presiding.

FROCKS AND FANCIES.

Every wise actress goes to Debenham and Freebody's when they have one of their rare and short sales, because there you find such really good things marked down to prices never known in Wigmore-street at any other time. Their tea frocks and tea gowns—not much difference in these now—are really interesting this week. I spent a whole hour in looking them over, for many are French models and others copies of models from first-rate houses. One with oxidised metal lace coat over periwinkle blue georgette had a wide train falling from the arms in a loop.

White and Gold.

Paris is wearing a lot of white, so we must follow suit—if we dare afford it. I saw a delightful white ninon faintly brocaded with gold, at Debenham and Freebody's, which had a deep gold lace yoke and hem, and was reduced, with lots of others, from twenty-five guineas to 10½. A little caped georgette frock with a tunic cut to give the apron effect in front, finished with hand made georgette flowers, was being sold at £6 19. 6d., while washing tea frocks in lawn and rattine this week are 21s.

Lace.

Lace remains the vogue, and there are many lace frocks to be bought here just now, including some perfectly charming three-tiered affairs in rich ecru lace finished in front with the quaintest posy of flowers and long ribbon ends. These are ten and a half guineas.

Furs.

It seems so certain that the little more-than-three-quarter-length coat is to be *the* coat for the autumn that the corduroy coats lined with crêpe de chine and collared, cuffed and flounced with fur in this sale ought to be snapped up. They have these in ever

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(*Continued from next col.*)

so many colours at 8½ guineas. Furs are ever so much reduced. On Monday they were selling a wonderfully worked sable dyed Indian marten coat lined with rich silk, that had been 298 guineas, for 149 guineas, and there were six model coats in Persian lamb with huge collars of sable dyed fitch reduced from 125 and 150 guineas to 99—but I expect they will have been snapped up by the time you read this.

FROM THE PROVINCES.

NOTES AND NEWS OF TOURING PLAYS.

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal (Birmingham), Ltd.; M. D., Mr. Philip Rodway; Bus. M. and Mus. D., Mr. H. Rushworth; A. M., Mr. C. E. Denham.—Gertrude Page's novel, "The Edge o' Beyond," dramatised by Roy Horniman and Ruby Miller, is an intriguing play, with an atmosphere. This is largely due to the comedy of the three irresponsibles—parts cleverly undertaken by Messrs. Maurice Hansard, Wilfred Stephens, and R. Cameron Hall, the latter being the least serious as Ugly Bug. The Dinah of Miss Dorothy Pringle was a well defined study, with much charm and independence of character. Miss Georgina Wynter was attractively sympathetic as the hard used wife of Oswald Grant, whom Mr. Campbell Goldsmid made a dominating personality. Mr. Allan Drew was an earnest Dr. Lawson Mr. Richard Williams an outright Ted Burnett (Dinah's lover); and Mr. Dudley Stuart an agreeably Major.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A. M., Mr. Finch; Mus. D., Mr. David Cochrane.—The Royal Italian Circus is providing a novel form of entertainment for this house. Some wonderful performers are to be seen, trained elephants and semi-human apes, and gracefully obedient horses and ponies, with performing dogs, and a variety of clowns and jugglers and acrobatic equestrians. Mr. Douglas E. Bostock's circus is a capital show. Mr. Salberg and the proprietor generously entertained 2,000 poor children on Tuesday. Albert and Albe are amusing clowns; Mlle. Lorenzo does trapeze work, Miss Mona Connor rides bareback, and Spuds, the wee man with wooden legs, and Marasso, the equestrienne, make up an interesting and amusing entertainment.

BORDESLEY PALACE.—P., Moss' Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A. M., Mr. John Croudace; Mus. D., Mr. Geo. Ridding.—Frank Wesley presents "Good Times Coming," a revue medley, in which Fred Ward essays the leading comedy part with success. Ivy Roberts, the acrobatic dancer, and Kit Walters, the boy who sings a clear soprano, are features in the performance. The Four Galvin Girls, in dances; Bert Brierley, in light comedy; Peggy Taylor as a soubrette; Terrie and Dolly, the whirlwind dancers; and, by no means least, Frank Wesley himself in several guises, assist in a varied bill.

GRAND.—P., Moss' Empires, Ltd.; M., Mr. F. A. Jolly; A. M., Mr. F. Allen, junr.; Mus. D., Mr. Gilbert Smith.—Ernest Hastings is here, and his songs and humour at the piano are highly agreeable. Jay Whidden, with his fiddle and step dancing and comedy; Wal Langtry; James Pinto and Jack Boyle, in laughable act, "Nothing Serious"; Geo. Lee; and Renee and Godfrey, with the Twelve Moulin Girls, complete the programme.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Henry Raymond; A. M., Mr. A. E. Sheldrick; Mus. D., Mr. J. Clegg.—"Mr. Tower of London" pays a farewell visit. Gracie Fields is still with the company, and is engaging enough in song and comedy to attract a full house. Archie Pitt, in the title-rôle, infuses some droll humour into the business. Victor Thomas as the fat boy, and Tommy Fields the conductor, have amusing parts; and Stanley Durward deserves a word of commendation. Both Edith and Betty Fields renew acquaintance also, and among others noticed are Winnie Bedford, Roy Parry, and Dolly Montford.

DOUGLAS, ISLE OF MAN.

GAIETY THEATRE. — P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; A. M., Mr. Fred Barwell.—This week Mr. Arthur Hardy presents "Our Betters." Miss Ida Stratham appears as Lady George Grayston, supported by Evelyn Hope, Ena Douglas, Kathleen Kilfoyle, Frederick Ross, Arthur Aubrey, Stephen Jack, Charles A. Staite, Cyril Cunningham, and Norman Leslie.

PALACE.—P., The Palace and Derby Castle, Ltd.; M. D., Mr. Charles Fox; Mus. D., Mr. Harry Wood.—In the Coliseum the artists this week include George Bass, comedian; Maple and May, humorists; Addison and Mitrenge, classical dancers, and Henry Bekker, magician. In addition, Miss Beryl Beresford, assisted by Leslie Hinton, by reason of last week's success, remains on. Also Harry Leslie presents the Seven Nobodies. The artists are Harrington Weeks, Sydney Ronald, Mabel Hirst, Rene Rudayni, Steve Frayne, and Mabel Leslie.

DERBY CASTLE.—P., The Palace and Derby Castle; M. D., Mr. Charles Fox; A. M., Mr. George Gray.—Will Dalton's sparkling revue, in six scenes, continues to gain popularity. "Oceans of Joy" exactly suits the requirements of Derby Castle audiences. It is admirably played by George Norton, Lynn Wright, Fred Maxson, Eileen Lake, Peggy Mackintosh, Molly Doon, the Wavelet Girls, Maisie Gordon, and Florrie Ludlow.

CRESCENT PAVILION.—P., The Palace and Derby Castle, Ltd.; Mus. D., Mr. Charles Fox; L., Messrs. Wylie Tate.—The Wylie-Tate Super Pierrots continue their successful season. Mr. Harry Angers and his fellow artists present a constant change of programme, and always of artistic quality.

VILLA MARINA. — P., the Douglas Corporation; G. M., Mr. Noah Moore; Mus. D., Mr. Felix Godin.—The star turn in the Grand Ballroom this week will be the Seven Embassy Girls, presented by Miss Bessie Leslie. In the Garden Pavilion Mr. Fred Willett presents the successful vaudeville, "Passing Fancies of 1924."

ONCHAN PAVILION.—P., Mr. W. Collier Cubbin.—The Onchans continue to draw large audiences three times daily. The programmes are frequently changed. Mr. Charlie Harvey is responsible, and he works hard as artist and producer. He is well supported by Miss Grace Ivell, Mr. Alf. Maynard, and the company.

FELDMAN'S SONGSTERS.—Mr. Eddie Walker and the Songsters and Douglas Head are like Juno's swans, inseparable. The show is quite as good as in the seasons past, and that is saying all that is necessary.

DUBLIN.

THEATRE ROYAL HIPPODROME.—M., Mr. J. R. Hamilton; Mus. D., Mr. R. Bolton.—The musical revue "Scotch and Polly," written and produced by Edward Morris, with music by Haidee de Rance, proves a big draw. A strong cast includes Tommy Lorne, Sydney Bray, Betty Green, Audrey Wilmore, Ian Lloyd Mackenzie, The Twelve Hudson Girls, supported by a full chorus and augmented orchestra.

OLYMPIA THEATRE.—Joint Proprs., Messrs. I. I. Bradlaw and R. Morrison; Mus. D., Mr. W. J. Mitchell.—The amusing comedy revue entitled "Drawing the Dole" plays to packed houses nightly. Mark Praetice in the leading rôle proves a host in himself, and is ably supported by Bert Ewin, Cyril Lane, Elsie Irene, May Faire, Nan Williams, Vere Morgan, Joan Castle, the Sisters Crighton, and the Six Dancing Radiums.

TIVOLI THEATRE.—M., Mr. C. M. Jones; Mus. D., Mr. E. J. Taylor.—Topping a good variety bill is Athos, an expert in head and hand balancing feats; in addition Shawlene, a clever mimic; The Huntings, in juggling and ladder act; Cherry Lee, comedienne and dancer; the Two Pennies, in a refined singing and dancing act; O'Brien and Harris, "The Porter and the Pro"; and The Novas, gymnasts.

GLASGOW.

KING'S THEATRE.—M. Ds., Mr. F. W. Wyndham and Mr. G. T. Minshull; B. M., Mr. Hugh Macfarlane.—Mr. Charles Macdona has again sent an excellent company of players to delight patrons of the King's with Barrie's romantic "Quality Street." The Phœbe of Miss Evelyn Culvert is a charming study, and her acting throughout was greatly enjoyed. Mr. Clive Wood made an excellent Valentine, and the others were admirable in every respect.

METROPOLE, LTD.—G. M., Mr. John Walker; Mus. D., Mr. J. W. Graham.—The Charing Productions are presenting "All Blarney," aptly described as a little bit of "Irish" and a wee drop of "Scotch." The company includes Cora Corina, W. H. Smart, and Bond and Majilton.

PAVILION, LTD.—M. D., Mr. J. D. Lumley; M., Mr. J. Kirkpatrick; Mus. D., Mr. Howard Croft.—This week's programme is mainly Scotch, being headed by the Scottish National Players, in a new sketch, "The Crystal Set"; then we have Scott Argyle, the Six Royal Stuarts, Andy and Philip, the 2 Scotch Thistles, and the Kitchen Comedy Four, in all a feast of fun. Then we have Miss Ina Hill, in operatic and ballad items. The Bros. Geddes, in their clever turn, complete a good programme.

OLYMPIA, LTD.—M., Mr. W. Scott Bucchleuch; Mus. D., Mr. John Henderson.—Mrs. Stewart Arnold presents the revue "Some Shuffle." The company includes Clarke and Richie, Mona Warwick, Gertie Mayne, Raymond and Ivy, Gordon Henson, Stewart Arnold, Petite Angelo, Jack Grayson, the Phantasy Girls, and the Imperial Quartette.

ALHAMBRA, LTD.—M. Ds., Sir Alfred Butt and Mr. R. H. Gillespie; B. M., Mr. E. Crossley Taylor; Mus. D., Mr. Arthur E. Godfrey.—Here this week are Miss Clarice Mayne, Scott and Whaley, Professor Mellini, the Hartley Wonders, Victor Andre, and Zellini.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. George H. Richardson; A. M., Mr. A. J. Wark; Mus. D., Mr. Henry Farmer.—Here this week are Miss Ella Shields, Sammy Shields, Charles Austin in "Parker's Burglary," the Femina Quartet, Rolf Slater, Les Augustines, and Evans and Porez.

LIVERPOOL.

SHAKESPEARE.—L. & M., Mr. W. W. Kelly; A. M., Mr. Horace E. Jones; Mus. D., Mr. Sam Hague.—Mr. W. W. Kelly is giving his many patrons another treat this week in having Mr. James Harcourt, an exceedingly popular member of the Liverpool Playhouse Company, playing his original part in "The Rotters," along with Miss Minnie Rayner, who was also among those who first presented the amusing comedy. Mr. Harcourt's portrait of John Clugston was admirable, the hypocritical behaviour of the man and his eccentricities provoking great laughter, while Miss Rayner, as the wife, lent valuable assistance towards the success of the production. Worthy supporters included Allen Thorpe (Percy), Stanton Clarke (Winnie), Gwen Evans (Estelle), Ireland Wood (chauffeur), Betty Rallond (Phœbe), H. J. Walton (Police Inspector), and Alice Hudson (Strange Lady).

HIPPODROME.—M. D., Mr. Charles Gulliver; L. & M., Mr. E. W. James; Mus. D., Mr. R. Tomlinson.—"The Whirlwind," one of Albert De Courville's best revues, is giving great satisfaction here. A company of exceptional merit has been engaged, foremost among them being Harry Welsh, who causes laughter whenever he is seen. Marie Douglas, as leading lady, earns recognition for her vocalism, and others who contribute to the success are Whitmore and Legard, Doris Lee, Eric Woodburn, Jean Collin, Eddie Childs, Paul Daly, Stanley West, and Walter Bird.

ROTUNDA.—M., Mr. M. Montgomery; A. M., Mr. J. E. Machin; Mus. D., Mr. Benjamin Parks.—Here this week we are having Mrs. Kimberley and Frank Liston's No 1 Company in two plays of outstanding interest. During the first three evenings of the week "Tatters" was given. It is from the pen of Mrs. Kimberley, and has many pathetic touches. Among the cast are Albert Glenville, Chas. Burdon, Sidney Dench, Albert Jackson, Cissie Whitfield, Evie Conway, Roma Pendrons, Cathleen Ellis, and Nellie Leach (capital in the title-rôle). For the remainder of the week "Kiddie o' Mine" was announced.

PAVILION.—P., Messrs. W. H. Broadhead & Son; R. W., Mr. Henry Hearn; Mus. D., Mr. Harry Walker.—In a most attractive bill submitted here this week are Lune and Shaw, with a funny sketch, "Mr. Pecker and Pecker's Return," which keeps the audience in merry mood; the Great Gerard, assisted by Vickey Gerard, heavy-weight juggler; Aston Bros. and Lady, who go through a smart comedy football match on bicycles; Rosie Reys, a talented contralto; Birteno's spectacle, "The New Golden Grotto," with La Belle Lily, vocalist; Verme, a smart player of musical instruments; and Fred E. Taylor.

MANCHESTER.

ARDWICK EMPIRE.—M. D., Sir Oswald Stoll; A. M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Fred Barnes, the popular light comedian, is going well here, and there is a wonderful and startling show in Professor Popjie's weird electrical invention, Radiana; a smart and interesting mimetic act, "Statues that Talk," is provided by Charles Norton and Harry Goodfellow; Ellis Drake and company are entertaining in a sketch; while enjoyable turns are added by Marjorie Fulton, who sings charmingly; Tom Fox, comedian; and the Doves, graceful gymnasts.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G. M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A. M., Mr. H. Boyle; Mus. D., Mr P. O'Callagan.—A fine variety bill here includes an excellent vocal scena by the Royal Breconia Singers; McCrae and Laport, the flying Scotchmen; Ted Waite, the "spasmodic" comedy man; Bert Groves, who has a taking comedy style; Jenkins Brothers, knockabout eccentrics; Hill and Dale, "the lady and the painter"; Bud Bennett and Bill Kelso, entertainers at the piano; and Elsa, a dual-voiced vocalist, who sings from grand opera.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. R. Sharples; Mus. D., Mr. Eric Malcolm.—"The World's Verdict" is the current drama which is appealing successfully to patrons here at the hands of the Broadhead Dramatic Company.

METROPOLE THEATRE. — P., Messrs. Broadhead and Son; A. M., Mr. Rex Sugden; Mus. D., Mr. Albert Heyes.—Charles Clarke's drama, "A Broken Heart," is receiving an excellent interpretation here by the Broadhead Dramatic Company, with Victor Rae and Monica Holmes in the central rôles of John and Mary Barnard, both rendered with sympathy and force; Arthur C. Goff as the wealthy Stephen Railton moves effectively in the plot; William Heilbronn as Gash Gils is another striking figure; Eileen Leoville's Grace Fanshaw is nicely done; and among other interesting characters the virile personality of Leah Corentez finds good scope in the part of Mrs. Barnard, John's mother.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A. M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—"Miss Lancashire, Ltd.," seen here this week, well maintains its popularity as a bright and humorous revue. It is put on by Mr. Frederick C. Nicholls, with Ida Re'vell at the head of the cast.

RUSHOLME THEATRE. — M. D., Mr. Arthur W. Belt.—So successful were the performances last week of the Houghton plays, "The Younger Generation" and "The Dear Departed," by the new Manchester Repertory Players, that the same programme continues for another week.

PALACE.—M. D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; Asst. M., Mr. Douglas Bush. — The "Surprise Variety Show of the Year" is a big attraction here this week, and includes "Jocko," the marvellous jugging crow; Billy Bennett, Owen McGiveney, Dotson, Daisy Griff, the Phil Ralla Duo, Peggy and Lena, Chisholm, and the novelty of 1924, "The Wager."

HIPPODROME. — M. D., Sir Oswald Stoll; R. M., Mr. Bertram Iles; Asst. M., Mr. H. Hodgkinson.—"Evening Dress Indispensable" is a capital playlet, with Violet and Prudence Vanbrugh in the cast, supported by Tom Shelford and Leslie Perrins. The Miss Tree mystery is a striking telepathic act presented by Mr. and Miss Tree; whilst other good turns are those of Dick Tubb, May Henderson, Rose, Honey, and Olly Morrison, Norman Telma, and the popular comedy duo, Charles Berkeley and Nellie Turner.

SHEFFIELD.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; Asst. M., Mr. A. E. Story; Mus. D., Mr. Bernard A. Hannah. — The musical revue, "Seeing Life," presented by Mr. Tom Arnold, is paying a return visit here. The company is headed by Edwin Lawrence, who, in various characters, sustains his reputation as a sound comedian; Jane Ayr, the leading lady, is a charming vocalist and dancer. Strong support is given by John Harcourt, Ernest Lester, George Doonan, Lily Lapidus, Hilda Newsome, the Welsh Octette, and the Lawrence Tiller Troupe.

HIPPODROME.—R. M., Mr. H. C. Savage; Asst. M., Mr. Leonard P. Wright; Mus. D., Mr. William Bingley.—The comedy revue, "Tonics," is the attraction here. The principal fun-makers are Fred Shuff and Bert Arnold, with Miss Dorothea Pinhoe as leading lady, well supported by Frank Lawson, Fred Buttery, Dick Courtney, May Edney, Gertie Hall, Leon and Alys, in clever dancing specialities, and the Tonic Girls.

ATTERCLIFFE PALACE THEATRE.—B. M., Mr. Arthur R. Walker.—Mr. Fred Reynold's variety programme here includes a lady billed as "Who Is She?" who renders vocal items in first-class style; George Rymer, comedian; Dade Godfrey and Dora, in magical nonsense; Frank and Nana Adair, in music song, and dance; the Staley Twins and Mona, juvenile act; Le Mounier, in feats of strength; and Tubby Turner and Co. in burlesque sketch.

The Prince's, ACCRINGTON, reopens with Mary Alden in "Pleasure Mad" and "The Rodeo" for the first half of the week, and for the remainder "The Wanters." The Hippodrome is closed.

Mr. Denville's stock company are still at the Theatre Royal, ASHTON. The latest revival is Walter Howard's military drama, "Second to None." The cast includes Mr. Jack McCaig, Mr. G. Raymond Wallace, Messrs. W. Calvert, Bert Atherton, Tracey, Thompson, Lionel, and Misses Margaret Hobart, Maude E. Grayson, and Lucie Saxon. At the Empire is a fourth edition of the musical burlesque, "Oh! Dolly."

At Grand Opera House, BELFAST, the circus season continues with success. Miss Mona Vivian is starring at Royal Hippodrome. She is supported by David Poole, Rodney Hudson's 8 Vanity Girls, Lloyd and Montrose, and Severus Schaffer. Herbert Barnes' Productions present at the Empire the revue "Charlie Conquest," starring Chas. O'Neill. At the Gaiety are the Kilty Lassies.

At the Prince's Theatre, BLACKBURN, Bernard Fox and company present "Under Two Flags," "The Vampire," "True as Steel," "Kathleen Mavourneen," "The Red Barn," and "Sweeney Todd." At the Palace Theatre Fred D. Neilson presents the burlesque "Unemployed." The Royal is closed, and the Olympia is showing pictures.

Mrs. Pat Campbell is at the BLACKPOOL Grand Theatre in "The Second Mrs. Tanqueray" and "Magda." The comedy, "Bluebeard's Eighth Wife," is at the Opera House, and "Zip" at the Palace of Varieties.

At the BOSCOMBE Hippodrome this week is "The Nine o'Clock Revue." M. Klit-Gaarde, who presents the revue, is himself in the cast, and contributes some fine vocal work. Marie Minetti again displays her versatility, and excellent support is rendered by Marie Royter, Hugh Rene, and E. Albert and Gola Betti, the dancers.

At the Theatre Royal, BOURNEMOUTH, H. F. Maltby is appearing in his farcical comedy, "Three Birds." The cast also includes Douglas Hutchinson, Edward Swinton, Gillian Lind, Cecily Graeme, and Billie Joyce.

At the Prince's, BRADFORD, Mr. W. W. Ellis presents the celebrated farce, "A Little Bit of Fluff," with Dundas Walker in the lead. At the Alhambra is the "Pops" revue with Johnson and Bert, Ethel Erskine, and Neville Delmar in prominent parts; whilst "Jazzland" is at the Palace, Charlie Wood, Maisie Terriss, De Busse, and Morrison's Syncopated Orchestra being the principal performers.

At the Grand Pavilion Theatre, BRIDLINGTON, is the "A" company of the Co-Optimists, with Thelma Dane, Brewster Meadows, Neville Maretti and Kevin Bernard. At the Spa Opera House, Mr. Donovan Parsons presents the cabaret production. "High Tide," the artists including Frederic Chapelle, Ralph Roberts, Aimee Bebb, Laurence Hepworth, Winifred Howie, Michael Holton, Betty Hare, Syd Berkeley, and Kenneth MacClaine.

Lormay, Ltd., present at the BRISTOL Hippodrome Jack B. Taylor's Anglo-French revue "French Follies," with Fred Miller and Rene Ralph as the leads, supported by Dorothy Grace, Tony Williams, and the Twelve French Maids. At the Empire George Mozart appears in "The Dare-Devil." Supporting him are Ann Moya, Pat Rennie, and Walter Newman.

At the Palace, BURNLEY, the British Vaudeville Productions present the musical revue, "Bonk." The cast includes Johnson and Rickard, Emmie Shepherd, Norah De Lisle, and Peggy Andrews. The Graham Roberts Repertory Co. are presenting "With Edged Tools" at the Victoria. The variety programme at the Empire includes Phil Taylor and Syd Carlton, Billy Riley, Jack Shields, Holson and Bert, Belle Isobel, Aito and Maid, and the Royal Operatic Trio.

At the Hippodrome, BURSLEM, Mr. T. Grant Anderson and stock company appear in "What a Woman Will Do" and "One Law for Both."

At the Theatre Royal, BURY, is G. T. Pattman at the piano, assisted by Miss Minnie Rigby and Miss Rita Sharp.

Forbes Russell presents, by arrangement with Reandean, "The Way Things Happen" at the Opera House, BUXTON. Mr. Forbes Russell plays the part of Lomax.

"The Silent House" is at the Grand Theatre, DERBY. Mr. George Pickett's company includes Miss Dorothy Wilmer, who displays great dramatic talents. "Little Miss Puck" is at the Hippodrome, with John E. Coyle, Madge White, and the "Pukka" Girls.

At the Royalty Theatre, CHESTER, John P. Beardmore presents the film, "Flying Round the World," supported by Hadyn Wood, Dorothy Court, and Whit Cunliffe.

At DEVONPORT Hippodrome Sydney Burns presents "Fast and Furious," with Rex London, Frederick Granger, Adrian Ross, Edward Warden, Romani, Pat Williams, Winnie Goodwin, Jess O'Connor, and the 16 Shurley Girls.

At the Theatre Royal, DEWSBURY, the Evelyn Repertory Co. present "The Octoroon." At the Empire, Alfred Zeitlin and Paul Murray present the second edition of "Cabaret Nights." The cast includes Bunny Doyle, Billy Doust, Arthur Jeffreys, Eric Le Fre, Mamie Worth, Jas. Page, Claude Talbot, the Male Sextette, Rene Le Fre, and the Cabaret Girls.

Grand Theatre, DONCASTER, closed for a fortnight for cleaning and redecorating. Gordon Courtney presents "Pierrot at Play" at Arcadia, including the Pierrot Syncopaters and the Miniature Jazz Orchestra.

Dot Stephens is at the Royal Hippodrome, DOVER, with her farcical musical comedy "Sunshine Sally." The cast includes Dot Stephens, Harry Metto, Cissie and Marion Roze, Madge Furnival, Vida Landor, Mary Lawson, Connie King, Joseph McNamara, Vera Todd, Betty Brown, Wee Nora Kelly, and the Sunshine Sally dancers. At the King's Hall (Pictures) the Two Bobs, juvenile jesters, are appearing.

Francis Weymouth presents "Flickers and Flashes" at the DUDLEY Opera House.

At the King's Theatre, DUNDEE, is William De Lacy's revue, "His Lucky Wife." Mr. De Lacy and Amy Osborne in leading parts maintain the merriment. Minnie Cole renders her songs pleasingly, and other prominent artists are Jack Housman and Eleanor Smith. Harry Lees presents his entertainers in "Anything You Like" at the Victoria Theatre. Heading the cast is the popular comedian, George West, who plays some specially amusing parts, being ably partnered by Sylvia Watt. Others who add to the success are Pattie St. Clair, who sings and dances attractively; Alec Foster, Norman Clay, Derry and Toms, James Frame, and the Desmond Sextette. Appearing at the Princess's are Gold and Brown, entertainers. A potent attraction at La Scala is "Frivolous Wives," and a big draw at the Kinnaird is "The Avalanche."

At the Devonshire Park Theatre, EASTBOURNE, B. A. Meyer presents "The Return of Sherlock Holmes," with Eille Norwood. At the Pier Theatre, Harry Roxbury and Co., in "Richard! How Could You?" At the Hippodrome, "Three Bags Full." Company includes Charlie Rich and Elsie Roby.

At the Crown Theatre, ECCLES, the Broadhead Dramatic Company present "The Prodigal Son."

At the Lyceum, EDINBURGH, the Macdona Players began a three weeks' season, with Mr. G. Bernard Shaw's "Pygmalion," "The Doctor's Dilemma," "Fanny's First Play," and "You Never Can Tell." Miss Kosloff, pianist, and Addesh, violinist, contribute selections between the acts. Mr. A. D. Macfarlane's company is at the Royal in "Raffles." Miss Ida Crispi and Mr. Uty Rowlands head the cast, which includes Mr. Harry Hanson, Mr. Pip Powell, and Billee Dixon. The 1924 Manhattan Follies are at the Empire. Mr. Fred Duprez, the principal comedian, is seconded by Miss Fabbie Benstead. "Rob Roy" continues at the King's.

Jack Cromo presents "The Goods" at the Hippodrome, GLOUCESTER, with himself, Tommy Bourne, Ernest Bourne, Ernest Hall, and Tommy Nellidon.

The Gaiety Theatre, HASTINGS, opens next week with "The Way of an Eagle."

At the HUDDERSFIELD Royal Bert Elliott and Jack Edwin present a cabaret burlesque, "Pep," with Bert Elliott, Patricia Crowther, Betty Bruce, Syd Violet, Doris Brunton, Gordon Denby, and Jack Edwyn. At the Hippodrome Young Buffalo, supported by Frank Lindo, in a revival of "Home, Sweet Home," cast including Philip Yale Drew, Marion Wakeford, and E. W. Bretton. "Episodes" or "Sam's Sweep" is at the Palace, with Jackson Owen, Doris Chappell, the Rialto Girls, Cora Griffiths, C. Cranleigh Andrews, Gordon Taylor, Norman Court, Dorothy Dale, and Stanley Henry.

Miss Ada Champion opens at the Theatre Royal, JARROW, for a short season, with "Within the Law" and "The Luck of the Navy."

At the KEIGHLEY Hippodrome Harry Foxwell presents the drama "Only a Mill Girl," with Harry Foxwell as John Raymond and Sheila Walsh as Constance Darville.

The LEICESTER Royal Opera House is closed until August, and the stage will be relaid. At the Theatre Royal is a Western novelty show, "Kid of Arizona." The cast includes J. C. Carlyle, Allan Carruthers, Edgar Morgan, Clarence Ibbottson, Percy Barnett, Eva Ballard, Flora Mack, Texas Lole, Chandy Chard, Ohme Parsone, Cyril Ander, and Bob Nuttall. At the Palace variety includes Fred Lindsay, Ivor Vintor, Con Colleano assisted by Miss Zeneto, Stanelli and Douglas, the Three Sisters Groocock, John Luxton, and The Vedras. At the Pavilion is the revue "What's That?" with Jack Harrison, Lillian Brook, Ernie Coupe, Jennie Collings, Horner and James, Nellie Meek, T. E. Downing, Chris. Henderson, Sisters Welshy, Granville and Barr, and The Rosebuds.

At the Drill Hall Theatre, LYME REGIS, Fred Payne's company (by arrangement with Macdonald and Young) presents "The Maid of the Mountains." Amongst the company are Helene Leal, Ernest Hollway, Stanley Brereton, Fred Payne.

At the Hippodrome, MARGATE, this week, Tommy Mostol and company are playing "Jigsaw of 1924."

At the Tower MORECAMBE, the programme includes the Bohemian Trio, Sam Linfield Troupe, Jack Stocks, the Sparkling Mozelles, The Zanfrellas, Wyn Gladwyn, and Chogun and Ryder. At the Royalty Theatre Hamilton Dean and Co. are appearing in "Raffles," "Sherlock Holmes," &c.

At the Theatre Royal, NORTH SHIELDS, Mr. George Morgan's company is presenting the burlesque "O.K."

The Palace Theatre, OLDHAM, has reopened with Tommy Mostol's revue, "On Strike." The company includes Charles Hobbs, Lowe and Loman, Betty Le Brocke, Doris Lynne, Joby Gordon, Rodney Scott, Leonard Aardale, the Haden Herbert Four, and Ten Striking Girls. "On the Way from Widdicombe to London" is staged at the Colosseum, with Mary Hughes, Edie Gorf, Nellie Morris, Cyril Dunn, Gilbert Athol, Bert Ashby, Jack Edwin, Will Clare, George Dix, Edwin Hale, Tom Barry, 8 Rodney Girls, and the Palatine Singers Octette.

At the New Theatre, OXFORD, "Some Hustle" is being presented. The company includes Stanford and Allen, Bobby Vincent, Margaret Butterworth, Edwin Williams, Billi Delhi, Vic Eynesford, Six Hustle Girls, Scala Harmony Four, and Aleta Turner.

The Theatre Royal, PLYMOUTH, was reopened on Monday, after a month's vacation. Miss Connie Ediss appears in "Bringing Up Father" (prior to its production in London). She is supported by Miss Margaret Keys and Mr. Alexander Loftus. At the Repertory "The Lord of Creation" is having its first presentation, with Mr. Bernard Copping, Miss Margot Lister, Mr. Alfred Brandon, Mr. John Durant, Miss Frances Waring, Miss Ivy Sparrow, Miss Gwendolen Veschoyle, and Mr. John Findlay. Cyril Bayliss's musical comedy revue, "Served Hot," is at the Grand; and at the Palace Don Productions stage "Laughs and Ladies," with Harry Russell and Daisy Morell as principals. At the New Alhambra, Devonport, "The Quaker Girl" is presented by J. Roberts and Jack O'Shea, with Miss Mona Isle in the title-rôle.

At the King's Theatre, PORTSMOUTH, "High Heels and Stockings" is being presented, with Frankland Gray, Albert Darnley, The June Sisters, and Mme. Russell's Verona Girls. At the Hippodrome a strong variety programme includes Violet Essex, "Tucker," Dick Henderson, Foster Kershaw, Nora Delany, and "Nicbe." In addition a fox-trot competition is being held. At the Coliseum is "The Movie Star," a comedy revue, the cast including Alfred Jepson, Nancy Neild, Madge Soutter, Bert Norman, and Beauty Chorus. Basil King, the ventriloquist, and Ringle Brothers in their juggling act, complete.

The variety programme at the PRESTON Hippodrome includes L'Incognita and Jim Amadio, Jim Nolan, Billy and Betty Burne. The Raynor Repertoire Co., at the Empire, present "A Bunch of Violets," "The Man Who Stayed at Home," and "Liberty Hall."

Mr. Edgar Gray is presenting "The Plaything of an Hour" at the Royal County Theatre, READING.

The Lionel Howard Repertory Co. close their season at the ROCHDALE Theatre Royal this week, with "Conn, the Shaughraun." The principal parts are sustained by Terence Conlin and Ethel Howard. At the Royal Hippodrome Mr. P. M. Turner is presenting "The Globe Trot," with Nor Kiddie, Arthur Reece, Marie Braynon, and Clarice Chesney in the chief rôles.

At the ROTHERHAM Hippodrome the Graham Roberts Repertory Company present "Her Love Against the World."

At the Theatre Royal and Opera House, ST. HELENS, is the revue, "On the Bounce." Ted E. Hill, Ernie Dillon, the Byron Girls, Reg. Lucas, Winnie Paterson, Jolly Don, Peggy La Nore, Massey and Allon, and the Bouncing Dillons fill the bill.

At the SALFORD Palace Hannaway Bros. present the burlesque "Oh! I," with the Brothers Hannaway, Eileen May Trio, Ivy Bevan, Patsy Madden, Ernie Maybury, Eric O'Donoughue, Rob Roy, and specialities by Margot and Broadway Belles. At the Royal Hippodrome Jack Kellino, Jack and Kitty Noyes, and pictures are the attractions.

At the Opera House, SCARBORO', the Foster Productions present "Irene." The cast includes Ursula Hughes, Margery Caldicott, Nellie Dade, Claude Bailey, Noreena and Joan Feist, Clifford Barclay, Iris Turner, Stanley Kirk, Arthur Mayne, and Harry Ray. At the Theatre Royal George Formby, junr., and variety company.

At the Grand Theatre, SOUTHAMPTON, Walton Saltoun's "The Yellow Ticket," with full London company. At the Palace is "Parish Relief," with Jack Mayo, Jean Collins, Len Clifford, and Winnie Seamen. At the Hippodrome is Albert de Courville's revue, "The Rainbow," with Douglas Ascot, Lola Raine, Garry Lynch, Peggy Scott, and the Rainbow Girls.

"Outcast" is being played at the Ambassadors Theatre, SOUTHEND-ON-SEA, and "The Gay Young Bride" is the attraction at the Hippodrome. "Charley's Aunt" has been secured for the Palace Theatre, Westcliff-on-Sea.

At the Palladium, SOUTHPORT, Harry Day presents "Mirrors." In the cast are Jim Jessman, Lily Burrs, Joseph Victor, Wyn and Ivy, Robert Needham, &c. "The Sunbathers" revue is at the Pavilion Theatre, with Nat Ramsey, William Vasey, Christine Roy, Doris May, Billy Shenton, and the Eldorado Girls.

At the Empire, SOUTH SHIELDS, is the musical burlesque "Oh! Betsy." Included in the cast are George Lawrence, Bob Cromwell, Harry Levaine, and Doris Drewery. The Alexandra Players, in their third year of continuous stock, present Hill Mitchelson's "The Blackguard of the Queen's Regiment," at the Alexandra. Betty Seymour, Eva Elwes, Dorothy Kirke, Isobel Hunt, Denbigh J. Douglas, J. Baker Howard, Edward Lowrie, and Will H. Glaze sustain the principal parts. At the Queen's are the Musical Excelsas; while at the Palace are the Five Ruffells, Stan Annison, and Evelyn Major.

At the Theatre Royal, STOCKPORT, L. Poole presents "Lucky 13," which includes in the company, Pimple, supported by Maud Granby, Gus W. Blake, Sisters Vivienne, Marie Fane, and Chas. Stanleni.

"Dancing Time," a revue, is at the Empire Theatre, SUNDERLAND. The cast includes Esta Stella, Wilfred Essex, the Four Wards, John Foster, Mona Marsh, Harry Wharton, Bernard McGlynn, Ivy Dillon, Theo. Cass, the Ten Tip Girls, and Jimmie Jewell. At the King's Theatre varieties are provided by Dents and Jan and Frank Delco and Partner. The picture is "The Darling of New York." The Ruth Shepherd Repertory Players present "Gipsy Jack" at the Theatre Royal, with Jack Fortescue in the title-rôle. At the Avenue Theatre, pictures are supplemented by Pop Carson and Fay and Foy.

Max Erard's production "The Merry" is at the Empire Theatre, WEST HARTLEPOOL. The cast includes Max Erard, Peggy Harey, Fred Maitland, and Mme. Haley's 20 Wonderful Girls. At the Palace Theatre are the Six Musical Seymours and pictures. The Millane Stock Company are playing "Woman to Woman" at the Grand Theatre.

At the Empire, YORK, Astley's Stage Circus are giving their exhilarating entertainment, the principal artists being La Royal and her ponies; the Bros. Durant, acrobats; and the Bale Troupe of cyclists.

Hamlet: "Ay, there's the rub; where are my

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THE REALM OF MUSIC.

GIANNINI.

Miss Dusolina Giannini gave another recital at Queen's Hall. It was hardly to be expected that she should deepen the sensational impression she made at her first appearance. What is important is that she did not weaken it. Apart from its range and quality, which are quite exceptional, the voice is remarkable for its poise. It has no chest, middle and head "registers." It is united, all in one piece, and all in one place—the mask. The sole change it undergoes in passing from the lowest to the highest tone is that brought about by the lesser or greater rapidity of the vibrations. It follows that there is no "break," such as most other mezzo-sopranos have to cover up, and that the legato is perfect. As before, she showed command of every style and of a great range of expression. Her whole attitude, mental and physical, alters with each song! Hearing her sing that half-tender, half-mocking Italian folk-song "Curi, Curuzzu," one says, what a Carmen she would make; hearing her sing "Non so più," what a Cherubino.

MISS LHOMBINO'S PUPILS.

It was a pleasure, at the concert given by pupils of Miss Rodolfa Lhombino in aid of the Braille and "Servers of the Blind" League, at Wigmore Hall, to hear so much singing of genuinely musical quality. Whatever the degree of proficiency reached by these young students—and some were obviously not far advanced—a characteristic of their performances was the freedom with which the tone was produced. No sign could be detected of forcing, or of that throatiness that is the bane of so many English-speaking singers. And there was marked facility in the use of the high tones—a direct result, of course, of the giving free play to the muscles of the larynx. One of the singers, Miss Mollie Byrne, was something of a prodigy in this respect. She seemed to be able to soar into hitherto unexplored regions *in alt*, and actually sang a violin obbligato to Miss Sadie Joel's performance of Thurlow Lieurance's "By the Waters of Minnetonka." Afterwards, in Mozart's "Vedrai carino," she touched the staccati lightly, and with true intonation. Her rendering, like those of several others of the more advanced pupils, showed refinement and good taste. Miss Barbara Muirhead, a soprano who made effective play with a pretty mezza voce; Mrs. Hopson, a contralto with a rich voice of dramatic quality and good range; and Miss Dora Christian, who sang with feeling, were among those most successful in demonstrating the benefits of their training. Nerves, inevitably, played their part in the performances of the less experienced, but all came through the ordeal of a public appearance with credit—with the help of Mr. Kiddle, who was a tower of strength at the pianoforte. Towards the end of the evening Miss Lhombino herself appeared on the platform. Her singing of some Scandinavian and other songs must have persuaded her pupils that the end they have in view is well worth the winning, even though, at the same time, it proved to the best among them that there is some distance yet to travel.

MR. SASHA VOTICHENKO.

Mr. Sasha Votichenko and his tympanon always draw a very large and a very fashionable audience to Steinway Hall. On Tuesday, a little lecture on the origin and history of the instrument, delivered by Mrs. Claude Beddington, made part of the programme. It was interesting to learn that Mr Votichenko's tympanon is the very one given by Louis XIV in 1705 to Mr Votichenko's famous ancestor, Pantaleon Hebenstreit, and that Mr. Votichenko is "the only human being who can play on it." Play on it he certainly can. His performance of a number of heart-easing old pieces by Rameau, Couperin, and others, was delightful; the tympanon's gentle voice made them more heart-easing still. Fuller possibilities, of tone and touch, were exploited in a piece descriptive of a Russian Easter. Russia is the land of bells, and the tympanon might have been invented on purpose to play chimes on. For that reason, one of the happiest of the modern adaptations was Debussy's "La Cathedrale engloutie." The only thing to spoil our pleasure was that the piano accompaniment was generally a fraction of a second out—a fault that must not be laid to Mr. Manlio di Veroli's door, but to that of Mr. Votichenko, who has his own ideas of time and rhythm. Miss Anne Thursfield's songs went very well with the rest of the programme. She sang Ravel's "Nicolette" particularly well.

MISS EMMA BARNETT.

In the retirement from which she emerges once a year Miss Emma Barnett evidently keeps abreast of the times. Her programme at Steinway Hall opened with a group of pieces by some of those ancient English worthies who, to their astonishment if news of the musical world filters through to them in the Shades, have lately become so extremely sought after. A Galiarda of Byrd, a Pastoral Dance of James Nares, a Giga of Arne, were among these. Afterwards, Miss Barnett played some Mozart variations, a Chopin group, and a little Schumann; nor did she omit her customary tribute to the memory of her gifted brother, John Francis Barnett, whose Sonata Romantique in A minor formed the centre-piece of her scheme. To all these works Miss Barnett brought characteristic intelligence and understanding, and, not least, a welcome sincerity. A complete absence of mannerisms or affectations of any kind is a marked feature of her style. She impresses her hearers as being there, not out of desire for personal display, but with the object of enlisting their sympathies in the composer and his music. And that object is gained. Mr. Ernest Hine sang a number of songs in very good style.

ARAB SONGS.

If Miss Lalla Nejma did not quite succeed in persuading us that the examples of Arab song she gave at her recital in Wigmore Hall were the real thing, it was not for the reason that in telling us about them she spoke with an American accent, but because, from other oracles who have been here before her, we had learnt that the notation of the East is a very different thing from that of the West. If the songs she sang had their origin in Arabia, they must certainly have suffered a sea-change on the journey here. Still, the entertainment was a pleasant variation on the usual recital. The singer looked picturesque in her Arab robes seated on her pile of cushions, and her singing was cultivated and agreeable to listen to.

LONDON ACADEMY OF MUSIC.

Following the custom that obtains in the great musical institutions at this season of the year, a number of pupils of the Incorporated London Academy of Music reported progress at a concert held in the Hampstead Conservatoire. Several had demonstrably made an advance since their last appearance at one of these functions; among them Dorothy Tucker and Cecil Turner, pianist-pupils of Mr. C. Weber, and Gladys Kellow and Elaine Earengy, young singers studying with Miss Enriqueta Crichton. But even those who were participating for the first time were able to show that their training is proceeding on sound lines. The programme included string-playing by members of Mr. Weber's ensemble class, recitations by Mr. Charles Fry and Miss G. M. Taylor's dramatic students, a violoncello solo by a pupil of Mr. Herbert Walenn, and pianoforte playing by a pupil of Mr. Horace Kesteven.

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THE STAGE GUILD AND THE A.A.

THE thanks of the entire profession are due to MR. DONALD CALTHROP for taking the initiative in convening the meeting between the Actors' Association and the newly-formed Stage Guild last week, and whatever results may be achieved thereby he may be credited with having brought together many members of the profession who had never before met for the purpose of exchanging views for the betterment of their calling. The practical issue of the meeting was the passing of a resolution requesting the executives of the two bodies to meet with a view to discussing combined action on the lines of a suggestion made by MR. BRONSON ALBERY. That proposal was to the effect that each should agree to disband as separate societies and re-form immediately into one organisation, with full membership and funds, and that the policy of the new society should be formulated by the body as a whole.

Combination of Forces.

Such a suggestion is, perhaps, of too altruistic a character to meet with success. It is too much to ask each society to suspend its activities and re-form on lines so problematical. It might be that the members of each body would not agree with the principles of the other, and there would be opposition at once. If the A.T.M. ceased to function there would be no one to maintain the privileges of membership connected therewith, and if the A.A. came to an abrupt end, there would be no one to deal with contracts and other matters that constantly come before them. The new society might, and probably would, be sharply divided on the question of the union shop. The respective Councils considering the question in accordance with the resolution are therefore acting wisely in proceeding with caution, and it is sincerely to be hoped that a sound and useful society will be evolved out of the association.

Value of Arbitration.

The chief point of difference between the A.A. and the Stage Guild, and the one indeed which the latter society was formed to combat, is that of "direct action" as exemplified at Barrow. The S.G. also object to federation with trade unions outside the profession, though whether they mean unions such as the boiler operatives or include the Musicians' Union and the National Association of Theatrical Employees, which, with the A.A., constitute the Federal Council, which has made itself recently so unpleasantly manifest, we are unable at present to determine.

We repeat what we have often before asserted—that there is much to be gained by co-operation between employer and employed on conditions of working, and peculiarly so in the case of the entertainment profession. Direct negotiation is far better than direct action. The bugbear of trades-unionism throughout its history is that employers would not negotiate with the employed. The dominant principle with the Stage Guild is that this method should be adopted. The A.T.M. has already resolved that the managerial section of the Guild shall undertake to enter immediately into negotiations with the artists' section to establish a mutually agreed touring contract, and that is the goal towards which the A.A. has been striving.

Finally, there is the offer of arbitration to which the managerial side is committed. There is much virtue in arbitration. The variety artists have carried on contentedly for many years under an Arbitrator's Award, and what is there to prevent the actors availing themselves of a similar resource? Arbitration boards between the various sections are among the approved features of the Guild, and according to a circular issued by the secretary a precedent condition of working would be that in the event of failure to arrive at a decision, the dispute should be referred to the Grand Council, and if necessary to an independent arbitrator. This undertaking seems to offer sufficient safeguard even to those who insist on discovering something sinister in everything the managerial representatives say or do.

The actor has everything to gain and little to lose by direct negotiation with the manager when the offer of arbitration is at his disposal. If last week's meeting did nothing else to advance the cause of the actor, it served to clear the air at a time when the atmosphere was thickly laden with mutual misunderstanding, and that alone is a considerable step forward.

STUDIES FOR PSYCHOLOGISTS.

ARTISTS AND TEMPERAMENT.

By CLIFFORD HEATHERLEY.

The psychology of the actor.

A very interesting book could be written on this subject by students of the life and temperament of the professional. He (or she) is temperamental to a large degree. In fact, the most temperamental are generally the best actors. They are usually hypersensitive. I have heard artists say, "Oh! I am never nervous on the first night. Come what may, I can always go through my part on the first night without in the least being nervous." I do not really think there is much hope for this sort of professional. Most artists are nervous in their first appearance in a new show. They cannot help being so if their heart is in their work. The older you get, you may think this nervousness, this temperamental feeling, would wear off. But I think it becomes more acute.

On first nights there is always a sort of exhilarating feeling—a sort of shake-up of the nerves which cannot be explained. Something vibrates within you. It cannot be designated in any other way. But it certainly helps one to bring out what is best within him, although one may hate the feeling of it.

One's nervous system appears, in other words, to be as sensitive as the harp which responds to every touch. It is difficult to control. Indeed, I do not think one can ever succeed in controlling it altogether. Perhaps, for the good of art, it is a good thing we cannot. Public speakers, too, suffer from the same feeling.

Then what about the audience? Here, again, is a study for the psychologist. Take, for instance, a line in which there is an obvious joke. If a person coughs at the psychological moment the joke is being made, the full effect of the joke is completely drowned. The slightest disturbance puts the reception of the line out of joint, so to speak.

But the public, generally speaking, picks up things remarkably quickly. People talk about London audiences being dull. That is not by any means the case. I think they are the finest audiences an artist can have. I am not saying this because at the moment I happen to be in London. They are intensely quick and intelligent in picking up anything in the way of a joke. No one can honestly say they are slow.

Of course, a London audience, like audiences elsewhere, vary every night. That is for the good of the artist, for then he is able to appreciate to the full what people really want.

This is very noticeable when on tour. Every Monday one opens to a new audience in a new town, and probably what one audience may think funny, another may be of the contrary opinion. That is why I believe that every young artist should do a certain amount of touring before settling down in London. For then every Monday night is as good as a first night in the ordinary sense. It makes them more self-reliant, and they get criticism in the various leading newspapers, adverse or otherwise as the case may be, which we cannot do without. Newspaper criticism is good for the artist. It is, indeed, really wonderful the interest the provincial critics especially take in a show. I am speaking feelingly, because I have had 4½ years on tour in my life.

I remember, when playing Allan Aynesworth's part in "The Dover Road," in Birmingham, a local newspaper critic gave me a very nice notice, and I was so pleased that, as I had not had the pleasure of the company of the critic, I asked him if he would care to come and see me. He did so, and in the course of a chat he said he had watched my career for the past ten years—a very great compliment to me, I think. This proves what I have just said: that there are very keen critics in the provinces who are greatly interested in drama. It is encouraging to the artist.

[*Photo, Arbuthnot.*
MR. CLIFFORD HEATHERLEY.

The art of acting is to be as natural as possible. You have to hold the mirror up to nature; and, if you can do it skilfully, put a little sharper edge to your manner of speaking than you would if you were talking in private life, just as you would put a little more "hypo" in the films you are developing to bring them out a little more.

A good actor plays with his hands and his eyes. This I noticed particularly with the Guitrys, whom Mr. Cochran brought to the Oxford. They act tremendously with their facial expression and their hands, without even saying a word. And it seems to me that this is essential to the art of acting. At all events, this manner of acting helps to get the force of the words over the footlights.

Make-up naturally comes in the same category. It is a great help to the artist who wants to get into the skin of the part. I owe all I know in this respect to the late Sir Herbert Tree. I saw him for 3½ years at His Majesty's, and marvelled always at his wonderful make-up. He used to make us youngsters, as we were then, so astonished that we endeavoured to pierce his features through his make-up, and it was his invariable delight to study our astonished expressions.

THE DRAMA IN AMERICA.

"Ladies of the Evening"—"The Blue Bandanna"—"Try it with Alice"—"Her Way Out."

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

NEW YORK, Jne 28.—"Ladies of the Evening," a play by Milton Herbert Gropper, that is said to be destined for Broadway, has just been produced at the Orpheum Theatre, in Montreal. Two cynical and blasé young men of New York are surveying the scenes of the street from the window of their apartment and commenting on what they see. One of them recognises an attractive young woman who passed by as a member of the "oldest profession," whose arrest he once witnessed, and this leads to a discussion of the fair and frail denizens of the pavement. Another man, an artist, enters and joins in the conversation. He takes the woman's side, asserting that if she were given the right opportunity she would not be swayed by carnal considerations, and could be reclaimed. He undertakes to bring in a girl from the street, engage her as a model, pay her a sum sufficient for her needs, and by developing her mind lead her into a new life. He will paint her as he finds her at first, and again when she shows the effect of his training. This accomplished, he is sure she will never return to her old life. His cynical friends bet him a thousand dollars that he will fail. Then he proceeds with his experiment. He finds a girl of the sort they have been discussing, who pays the police for protection, and has no thought of the morrow or regrets for yesterday. How he gradually leads her into a new way of thinking, giving her new ideas of life without preaching or moralising; how she learns to love him and enjoy her new surroundings, ambitions and habits—all this is shown in a highly interesting manner.

Then comes a day when one of her former associates calls on her and tells her that the artist is befriending her merely to win a bet. She has overheard a careless remark made by one of his friends. The model goes off with her former crony to Atlantic City, intending to return to her old life, but the course she pursues proves that the artist was right. The thought of what she was fills her with disgust. She goes back to New York, determined to keep straight, and becomes a waitress in a restaurant. There she is accidentally discovered by the artist, who has come to realise that he is in love with her. Declaring his intention of marrying her, he leaves his two friends in the restaurant still clinging to their scepticism on general principles, although they are forced to admit that he has succeeded in this case.

"The Blue Bandanna."

"The Blue Bandanna," the current attraction at the Vanderbilt Theatre, is described as a melodramatic comedy.

(*Continued at foot of col.* 4.)

(*Continued from preceding col.*)

There are three acts, and the author is Hubert Osborne. In a dual rôle which requires the actor to be a sort of quick-change artist, Sidney Blackmore gives a highly interesting and clever performance. He is alternately a prominent clubman and a notorious safe-cracker. It is another case of mistaken identity added to the long list. Haskell the clubman and Delano the thief look exactly alike except that the latter wears a scowl and has a droop of the mouth that serves as a mark of identification. A pearl necklace figures in the plot, also an incriminating document. The crook "plants" a photograph of the clubman in one of his numerous diggings, and the astute police, of course, decide that it is a picture of the man they are after. A dark closet plays a prominent part in the proceedings, the two villains, the beautiful heroine, and the rich hero being thrown into it from time to time quite impartially, according to the exigencies of the moment. Vivienne Osborne, the only actress in the cast, appears as the heroine, who is dreadfully misunderstood and mistaken for a crook until the play is almost over.

"Try It With Alice."

"Try It With Alice," a farce comedy of the future, in three acts, by Allen Leiber, opened last Monday at the Fifty-second-street Theatre. The "twenty-fourth amendment" is responsible for some of the action, but a man masquerading as a woman is responsible for more. This future amendment requires that every bachelor between the ages of 25 and 45 shall marry. Two young men, in order to evade the law, go through a marriage ceremony, one of them disguising himself as a woman. The rest of the play is made up of broadly farcical incidents, in which the female impersonator is very much in evidence.

"Her Way Out."

"Her Way Out," a play in four acts, by Edwin Milton Royle, has just been produced at the Gaiety Theatre. It is an absorbing melodrama, and is considered the best thing that Mr. Royle has done since he wrote "The Squaw Man." The central character is a Mrs. Hamilton, otherwise known as Delphine, who is living in Washington when the play begins, and who loses her heart to a handsome Senator. There comes a time, however, when Delphine is prompted to confess that she once kept a house of ill-fame in New Orleans. Senator Norcross listens to her story, and, believing her to be a good woman at heart, refuses to break the engagement. Terribly depressed, Delphine tries to commit suicide, but is saved by her lover; so instead of suicide being "her way out," as the author originally intended, the play was changed at the last moment and provided with a happy ending. Beatrice Terry is excellent in the exacting rôle of Delphine.

"H.M.S. Pinafore."

"H.M.S. Pinafore" is to be presented at Raquette Lake, in the Adirondacks, this summer, in a novel and attractive manner. The company will be drawn from two camps, one of boys and the other of girls. The youthful performers will be trained by Harry Luckstone, for years a baritone with the Aborn Opera Company, and the performance will be given on a barge in true nautical style. The barge will be anchored 15ft. from the shore, forming a stage 40ft. wide, and a prow will be built that will transform the barge into an old English frigate. Floats in the rear will provide dressing-rooms and powerful searchlights will illuminate the scene.

THE PLAY IN PARIS.

Receipts Increase—Faking Antiques—Vienna Operetta as Revue—Marigny Artistes Migrate to Femina—Still More Revivals.

(FROM "THE ERA" SPECIAL CORRESPONDENT.)

PARIS, Saturday.—The local authorities have published, in connection with the Assistance Publique, or poor rate collections, the takings at all the Parisian theatres during 1923, which reveal a total of 301,333,978 frs. compared with 267,016,210 frs. the previous year, and 250,877,364 frs. in 1921. For 1860, when the official statistics were first issued, the receipts reached 14,432,944. Last year the Assistance Publique took 32,915,884 frs. for the so-called poor tax (only paid by amusement seekers in France), that record sum including the duty on complimentary tickets, which renders the free pass unknown in this country, except to certain French critics, who are furnished by the Government with a red card. The 1923 figures allot 32,633,653 frs. for the Opera, Opera-Comique, Comedie Française and Odeon (State subventioned houses); 87,563,740 frs. for other theatres; 75,991,294 frs. for music halls; 85,428,746 frs. (plus 7,000,000 frs. for the inevitable Assistance Publique) for motion pictures; 8,507,288 frs. for circuses; 1,552,225 frs. for wax-works; 9,657,029 frs. for dancing saloons (with an extra 1,752,700 frs. for the poor rate).

Principal Theatre Receipts.

The takings during 1923 at the Paris legitimate houses were: — Ambigu, 2,531,803 frs.; Antoine, 2,274,788 frs.; Arts, 918,595; Athenée, 3,112,578; Bouffes Parisiens, 3,521,115; Capucines, 1,320,846; Theatre des Champs Elysées, 1,499,015; Comedie des Cnamps Elysées, 1,060,995; Chatelet, 5,889,008; Cluny, 1,136,383; Comedie Française, 6,941,101; Daunou, 2,190,326; Dejazet, 829,504; Edouard VII, 3,353,075; Femina, 1,680,791; Gaité, 4,071,921; Grand Guignol, 1,320,066; Gymnase, 5,058,597; Marigny, 2,454,371; Mogador, 1,901,361; Michel, 1,210,960; Nouveautés, 1,734,534; Opera, 12,202,731; Opera Comique, 9,681,583; Odeon, 3,808,236; Palais Royal, 3,907,388; Theatre de Paris, 2,938,456; Porte St. Martin, 3,113,896; Potiniere, 1,217,375; Renaissance, 2,058,210; Sarah Bernhardt, 2,674,020; Scala, 1,860,181; Trianon, 2,088,383; Trocadero (Popular), 1,065,381; Varietés, 4,534,722; Vaudeville, 3,767,063; Vieux Colombier, 1,169,184.

Music halls, which also show a big increase in receipts: — Alhambra, 5,151,488 frs.; Ambassadeurs, 2,080,332; Ba-Ta Clan, 2,675,112; Casino de Paris, 9,080,427; Cigale, 2,547,267; Eldorado, 1,738,643; Folies Bergere, 9,739,589; Concert Mayol, 2,863,603; Olympia, 4,498,996; Palace, 5,608,493; Petit Casino, 1,127,094. Also Medrano Circus, 2,381,716 frs.; Nouveau Cirque, 2,572,927; and Cirque de Paris, 2,685,446.

"Le Temps des Cerises."

On Wednesday the Cigale adopted a legitimate policy for the remainder of the summer season. The three-act comedy, "Le Temps des Cerises" (cherry time) is by Y. d'Hansewick, de Watyne and Ruez. Blanche Toutain impersonates the American girl who buys an ancestral mansion, including a real Marquis, and becomes installed as a dealer in antiques. The house is fitted with alleged old furniture, and the articles are sold for ten times their worth. This comedy had a long run some years ago, and it now meets with the same flattering reception. Henry Kerny is most diverting as the curate.

"Jean Jean."

At the Potiniere on Tuesday Madame Marie Valsamaki presented this three-act musical farce, with lyrics by Valentin Tarault, and score by Laurent Halet. It is adopted from the same author's "L'Homme Nu," withdrawn a couple of days ago, and she retains her rôle of Sylvia, with Henri Beaulieu (producer) as Martin. The story forms an amusing book for operetta, as it did for the plot of a rollicking farce.

"Les Deux Canards."

The Odeon is closing shortly for six weeks' cleaning. They have taken into the repertoire the amusing three-act comedy of T. Bernard and Alfred Athis, "Les Deux Canards," produced a decade ago elsewhere. The plot deals with the supposed editorial writer of two provincial newspapers which are deadly enemies. As a matter of fact, the pseudonyms hide the same literary hack who fights a journalistic bout with himself in the columns of the two publications. He is even compelled, on the insistence of the owner of one of the papers, to challenge himself to a duel, out of which complexity he emerges just by the skin of his teeth. The crafty scribe marries the daughter of a baron, proprietor of one journal, for whom he has been carrying on the Press campaign against the proprietress of another with whom the double-faced journalist is on most intimate terms. The fat is in the fire when the truth leaks out, but all ends happily for all concerned. The play is well handled by the Odeon troupe at present in town.

"Yo t'aime."

Such is the local title of a sort of operetta-revue guaranteed from Vienna, with music by Walter Bromme, which Leo Lelievre, Henri Varna and Fernand Rouvray have adapted into French and produced at the Palace as a successor to "Beautiful Girls," and the exit of the Dolly Sisters for a well-earned rest. "Yo t'aime," according to all accounts, has been a big success wherever played, and Yvonne Regis in the lead is sure to make good as she did in New York. It is splendidly mounted, but the main attraction of the show is the appearance of the Spanish songstress, Raquel Meller, during the evening.

Combined Revue at Femina.

The Marigny having been suddenly closed by M. Mondolfo following a notice from the municipal authorities that his tenancy was illegal, a number of people have been thrown out of work. Pending legal action the artists have arranged with the authors Rip and Briquet to resume the performances of "La Vie en Rose," at the Theatre Femina. The best scenes from both productions have been mixed into another concoction and presented under the title of "La Revue d'Eté," with Henry Jullien, Georgé, Alerme, Robt. Darthez, Mmes. Lina Berny, Baby Glads, L. Hegoburu, etc.

The Comedie Française has resumed Paul Hervieu's two-act piece, "L'Enigme."

"Madame Sans Gene" has again made her appearance at the Porte Saint Martin, on this occasion impersonated by Marcelle Yrven.

"La Petite Bonne d'Abraham," a three-act musical farce, by Fr. Gandera and A Mouezy Eon, music by Marcel Pollet, is being revived as a successor to the revue, with Geo. Milton, Felix Oudart, and Mme. A. Cassive in the leads. This biblical operetta was produced at the Theatre Edouard VII. in 1917.

THE VARIETY WORLD.

Vaudeville Golfers—Rodeo Exhibition at Coliseum—Re-opening of Empire—Children's Holiday Fund.

Captain's Prize for the Golfers.

To-morrow (Thursday) the Vaudeville Golfing Society members will be making their way to Sudbury to compete for the Captain's prize. It will be medal play.

Final Medal.

The following day (Friday) Raynes Park will be the scene of the usual medal round, and also the final medal competition for 1923.

Walwork Cup Change.

Members are specially asked to note that there is an alteration in the fixture list and that the competition for the Colonel Walwork Cup will not be held on Thursday, July 17, but on the following day, Friday. Sudbury is not available on the 17th as there is an open meeting there, hence the change in date.

Final Bogey Postponement.

The Final Bogey Competition could not be played last Friday after all, none of the protagonists being able to play. The competition has been postponed to a later date.

S. Sharples.

Mr. S. Sharples, of the Regent Theatre, Longton, has been appointed general manager of the Palace Theatre, Rawtenstall, which will reopen on August Bank Holiday. A farewell benefit performance has been arranged, which will take place on the 10th inst. Mr. Sharples, who is known as Bert Irving in the profession, toured for a number of years as an illusionist.

Wedding Bells.

The marriage of Miss Vicky Marsh, of the "Whirl of Girls" and "Sauce Box" revues, to Mr. C. Ropley, R.A.F., of Llandudno, took place last Wednesday, at Manchester. The reception was afterwards held at the Queen's Hotel, over 50 guests being present.

The Empire's Reopening.

Sir Alfred Butt will reopen the Empire Theatre on Monday, July 14, and heading the list of attractions will be that brilliant artist Miss Norah Bayes. In addition to a new repertoire of songs she will make a novel departure by appearing in a pantomime entitled "In a Convent Garden," arranged and produced by the American painter, Ben Ali Haggin, with music by Dr. Cornelius Rybner, Dean of Music of Columbia College. Miss Norah Bayes' new rôle will be that of an abbess. For the past seven years Ben Ali Haggin has produced many tableaux for the Ziegfeld Follies. Mr. Herman Finck will conduct the orchestra at the Empire.

Accident to French Cyclist.

Abbins, the French cyclist, performing the looping the loop act, was not killed at Barcelona, Spain, as reported in the French press, but is recovering from his bad accident, after a trepanning operation.

"The Dance Shop."

Mr. T. C. Askew's attractive act, "The Dance Shop," is scoring fresh triumphs at the London Club. Commencing on July 1 for a week, the show has been retained for an extra week. The Two Martells are now included in the cast. "The Dance Shop" goes to the Victoria Palace in September.

Gus Fowler.

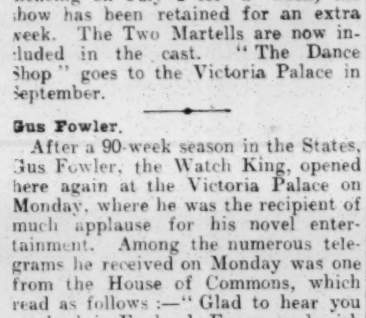
After a 90-week season in the States, Gus Fowler, the Watch King, opened here again at the Victoria Palace on Monday, where he was the recipient of much applause for his novel entertainment. Among the numerous telegrams he received on Monday was one from the House of Commons, which read as follows:—"Glad to hear you are back in England. Every good wish for successful tour; would have been with the Magicians Club Boys tonight had it been possible.—F. Montague, M.P."

From Sheffield to Leeds.

Mr. Norman D. Roscoe, late of the Lyceum, Sheffield, is now manager of the Grand Theatre, Leeds. Previously he was in an assistant managerial capacity at the Theatre Royal and Opera House, Manchester.

"Sally in Our Alley."

Charles Kean, during his three weeks' vacation with Mr. Gerald Lawrence's "Monsieur Beaucaire," is this week presenting Miss Dora Hammersley and company, in the celebrated sketch, "Sally in Our Alley," by John Lawson, at the London, Shoreditch, fourth visit.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Sheffield Wolves.

There was a good attendance of members at the Lodge meeting on Thursday last. The "vacant chair" was dedicated to the memory of Miss Marie Santoi, who was initiated a member of the Lodge last August, and whose recent death was deeply regretted. On the occasion of Miss Santoi's funeral the Lodge sent a beautiful wreath.

Death of W. L. Richards.

Many of our readers will learn with regret of the death of Mr. W. L. Richards, musical director of the Royal Hippodrome, Belfast, which occurred on Friday, after a short illness. Mr. Richards (who was in his position at the Hippodrome so recently as the previous Saturday) came to the Empire, Belfast, from the Glasgow Empire in 1900, and remained there as chef de orchestre about 12 years. Afterwards he went to the Coliseum, Dublin, and while in that city was appointed bandmaster to Ireland's Own Band. Returning to Belfast, he again took up his old position at the Empire, under the management of the late Mr. Barney Armstrong. It was in 1921 that Mr. Richards went to the Royal Hippodrome, Belfast. It is a melancholy coincidence that his predecessor at the Hippodrome, Mr. Edgar Haines, died just a month ago.

The Good Old Annual.

The management and staff of the Ardwick Green Empire had their annual outing on Sunday. Headed by Manager and Mrs. George Barrasford, the party, which included many visitors and friends of the theatre, entrained at Manchester, and journeyed by reserved saloon coaches to Norbreck Hydro, where, amidst the bracing atmosphere of the North-West Coast, a happy band prepared for a day of unrestrained gaiety. After doing full justice to an excellent repast, various recreative pursuits were placed at the disposal of the revellers. For those who desired to visit the near-by resorts of Blackpool and Fleetwood an excellent service was conveniently available. A tired but happy party disbanded, after according the day all too short, but the best and brightest in the annals of the Ardwick Green Empire.

The Dix-Jeffries Band.

The Dix-Jeffries Band has been specially engaged for the ball to be given at the Royal Albert Hall on Saturday, July 12, for the International Advertising Convention, of which H.R.H. the Prince of Wales is the patron. The following Dix numbers will be specially featured during the evening. "Blind Love," the enchanting waltz number, "Blotto" Jack Buchanan's popular song from "Tony," "Love Bells," "Waitin' Around," the new American fox-trot number, "I Love Kids," "Dance Your Shoes Away" (which is now being featured at the Palladium), "Wayside Rose," &c. The Dix-Jeffries Band has just made a wonderful record of "Blotto" for the Vocalion Company, which will be issued shortly.

Presentation to Arthur Hollands.

A pleasing function took place on the stage of the Empire Theatre, Sheffield, after the second house on Monday, June 30, when Mr. Arthur R. Hollands, the popular resident manager, was presented, on behalf of the staff, orchestra and friends, with a canteen of cutlery, as a mark of esteem, on his leaving to take over the management of the Empire, Leeds. Mr. A. E. Story, assistant manager, presided, and described Mr. Hollands as "a fine manager from the firm's standpoint, and a good friend to the staff." The presentation was made by Canon Spencer Elliott, vicar of St. Paul's, Sheffield, who alluded to the great responsibility attaching to the manager of a theatre, and said Mr. Hollands had carried out his trust in a spirit which was above criticism. Mr. Hollands, who was enthusiastically cheered, said he attributed the pleasure of his stay in Sheffield to the fact that he had always tried to keep on the right side of the three P's—Public, Press, Police. He expressed thanks to all his friends, and acknowledged the valuable help and loyalty he had always received from Mr. Story, Mr. B. A. Hannah (musical director), Mr. Parsons (stage manager), and the whole of the orchestra and staff. Mr. Hollands is succeeded by Mr. Arthur R. Williams, from the Empire, Nottingham, who entered on his duties on Wednesday.

Mr. Alderman William Beavis.

We regret to record the death recently at Southampton of Mr. Alderman William Beavis, after a brief illness. As a member of the Southampton Harbour Board, Mr. Beavis devoted much time and attention to the Royal Pier work, particularly in relation to the concerts and entertainments, having held the position of chairman of the Pier Committee for the past 12 years.

Neil McKay.

At the Alhambra this week, Neil McKay is making his third appearance at this house within the past ten weeks, sure proof of his popularity in the West End. Neil intends to introduce some new material which proved most successful in the provinces recently.

Albert Whelan for Australia.

On Friday last Albert Whelan sailed from Tilbury en route to Australia. He will be absent for about six months.

Variety Artists' Federation.

Members of the V.A.F. are requested to note that 15 death levies are now due on the 1924 book. Red stamps 27.

Miss Gladys Carleton.

Miss Gladys Carleton, who has just concluded a tour on the Macnaghten Circuit, opens at the Bedford, Camden Town, on Monday next.

Hoffmann Hustle.

The Hoffmann Girls, from "Leap Year" at the London Hippodrome, are to be the guests of Mr. Harry Foster at the Café de Paris on Friday. This will be their first relaxation during four months of strenuous work. This is a typical day in the life of a Hoffmann girl: 8 a.m., gymnasium before breakfast; class in deportment and dancing. 1.30, matinée. French lessons during waits in the matinée programme. Swimming and dinner between matinée and evening show. 7.45, evening performance, with more French lessons during the waits.

Bobbie Kerrigan.

Bobbie Kerrigan presented his new act in town last week at the London, Shoreditch, after a trial run in the provinces. He is now working a burlesque act and scored a decided hit. Bobbie claims to be the first comedian of his type to work in the particular make-up that he uses, and the opinions to date have been to the effect that it is most original and exceedingly funny. As the result of his showing in town he is considering several matters at present, including pantomime, and an overseas trip.

Presentation to Reg. Harris.

Mr. Reg. Harris, proprietor of the Ten Loonies, was presented with a handsome umbrella last week at the Theatre Royal, Scarborough, by Fred Reynolds, the Sheffield agent, as a slight token of recognition of the phenomenal business done recently on the many combination bills of Mr. Reynolds which have had as their headline attraction the Ten Loonies. The umbrella, which was presented on behalf of Mr. Reynolds by the Scarborough King and Queen of Carnival, was inscribed "May this protect you from the only rainy days you may ever know."

Rodeo on Coliseum Stage.

Rodeo champions and prize-winners will give exhibitions at the Coliseum next Monday, and will remain for a month. To make such an exhibition possible the Coliseum stage will be covered with special grass-matting over 100ft. square, and encircled with wire, rope, and iron stanchions several feet high. Appropriate prairie scenery will also be installed.

There will be displays of bare-back, trick, and bronk riding, fancy roping and steer wrestling, and those taking part will include Tommy Kirnan, world's champion, in fancy roping and trick riding; Vera McGinnis, world's champion cowgirl trick rider and world's champion cowgirl relay race; Nowater Slim, second in steer wrestling contest; Bea Kirnan, second in cowgirl bronk riding and third in cowgirl relay race; Rube Roberts, third in steer wrestling; Ruth Roach, third in cowgirl bronk riding; Gordon Jones, second in cowboy fancy roping and trick riding; and Charles Aldrich, bareback riding.

Messrs. Reeves and Lamport, who have negotiated this engagement, are to be congratulated on their enterprise.

MUSIC HALL LADIES' GUILD.
Childrens' Holiday Fund

The splendid work of those ministering angels of the profession, the Music Hall Ladies' Guild, includes the sending for a holiday in the country of the children between the ages of five and fourteen of deserving performers who have been out of an engagement for a long time and are unable to afford a holiday, or are not being sent away by their school. This only applies to the London district. Subscriptions for this most deserving object will be very welcome. They should be sent to the secretary, 18, Charing Cross-road.

Miss Ella Retford has been kind enough to start the fund list with £36 2s., collected from the following:—

Miss Ella Retford, £5; E. J. Eastwood, £5; Billy Merson, £5; Capt. M'Clery, £5; Lottie Brand, £2; Betty Craig, £1; J. B. £1; H. W., £1; H. D. N., £1; E. Leigh, £1; A. Luck, £1; Carl Brisson, £1; Vincent Lawrence, 10s.; June, £1; Woolf Barnato, £1; Nellie Wallace, £1 1s.; E. Laurillard, £1; Billy Leonard, £1; Mr. Pedley, £1; G. Hope, 10s.; and for which she is thanked most sincerely.

Other contributions have been sent by "Mr. Tower of London" Co., £10; Lady Butt, £5; Sir Gerald du Maurier, £5; John Galsworthy, Esq., £4; Miss Florrie Forde, £2 2s.; Earl of Lonsdale, £2; Miss Gladys Cooper, £2; A. F. Henderson, Esq., £2; Mrs. Charles Austin, £1 1s.; John G. Vanoni, Esq., £1 1s.; "Jerry," 10s.; Harry Herbert, Esq., 5s.; C. Austin, 2s. 6d.

Further collections for Forget-Me-Not Day have been received from Wood Green Empire, £5, and the Palladium, per Miss Lorna Pounds, £2 3s., while Miss Phyllis Broughton is thanked for her Committee subscription of £1 1s., and Miss Florence Dwyer for collecting from Mr. Fred Evans (Pimple) £1, and from "Queen of the Cabaret" company 13s., and Mrs. Charles Kasrac for 7s. collected at the Palace, Walthamstow.

LONDON VARIETY THEATRES.

THE COLISEUM.

Though the chief attractions at the Coliseum this week are as notable as ever, the most interesting personality in the bill is undoubtedly Grace La Rue (Mrs. Hale Hamilton). She gives two distinct performances, one as an actress and the other as a singer. In "Dangerous Advice," a pleasant mixture of seriousness and frivolity, she reads a lesson to all husbands who take their wives' affection for granted. Jack Overton, played in so subtle a fashion by Hale Hamilton as to suggest an American Hawtrey, prefers to read Wall-street stock quotations than chat to his wife. He only rouses himself from his lethargy to advise her that she "dresses too young." To put him right on this score, she encourages the advances of Bill Milton, a notorious lady-killer. Jack comes to his senses in time, diplomatically explains to Milton that the flirtation was a practical joke arranged by himself, and then makes peace with his wife. Later in the programme, Grace La Rue appears as a singer. Her voice is exceptionally strong and clear, but she does not let these merits stand alone. Her skill as an actress enables her to give histrionic expression even to songs not dramatic in themselves. Among her successes is "What'll I do?" in which she sounds depths of despair. The audience is insistent in its demand for encores.

Scott Sanders is back again at the Coliseum. His keen sense of character seems to reveal the experience of lifetimes in the songs of the tramp and the old star of opera. There is mingled with his humour a note of pathos which, though it never spoils our enjoyment, makes his studies of queer types memorable. Among the newcomers, Jack Le Dair proves himself a conjurer full of surprises. His way of extracting a Treasury note from a candle or a vanished card from a cigarette completely mystify his audience, while his tricks with mammoth matches are an education to those quick enough to remember how each is done.

There remain from last week the Cansinos, Morris Harvey's company in extracts from the "Nine o'Clock Revue," and the Fisk University Jubilee Singers. Dorothy Ward arrives with a number of popular songs, which she sings with an air that can only be adequately described as magnificent, and the Albrechts perform "equilibristic marvels." The idea of the shadowgraph is carried one step further by "Plastigrams," which makes use of cinema records instead of shadows. Seen through the now familiar red and green glasses, these stereoscopic films produce effects both startling and amusing.

THE ALHAMBRA.

To watch Daisy Wood's laughing mouth and flashing eyes is to question one's knowledge and memories of how long she has been one of the public's favourites. Her figure is youthful, yet her spontaneity is even more so. Dressed in futuristic costumes, and singing up-to-date songs she is able to show the latest music-hall recruits what the latest style of performance should be like. At the same time, she restores to the Alhambra the glamour of the old music hall, with her breezy good-fellowship. She possesses in no small degree the charm that has made her family world famous. It is her greatest asset, but her skill in expressing ideas with simple gestures, nods and intonations is by no means inconsiderable. In "The Palais de Danse" she radiates reckless jollity, in "I Stutter Too Much" she shows a whimsical understanding of human foibles, and in "Smile" she preaches a sermon with a persuasiveness the most eloquent cleric might envy.

Knockabout humour is admirably represented in the programme. The Briants give their astonishing display of agility, described as inertia, in "The Dream of a Removal Man," and Fritchie artfully leads up to that spectacular fall of his that frightens the ladies. Other kinds of humour are supplied by Neil McKay's blend of Russian and Scot, Tom Barrasford's thumbnail character sketches, and the Two Bobs, who, with their unerring instinct for the best songs, have added "My Chili Bom-Bom" to their repertoire of such old favourites as "That Reminds Me Where I Left My Umber-ella" and "Vat D'You Tink or Dat?" Freddie Forbes is a comedian London needs to see more of. His ways are original even to his make-up—a livid face set off by red paches behind the ears. At first he is more aristocratic than any aristocrat could be; then, tying a scarf round his neck, he suddenly becomes a genuine inhabitant of "the Cut." Supported by Victoria Miller, who is as lively as she is pretty, he presents the story of a girl who breaks into what she believes to be the flat of a man known to have boasted that he has never been kissed. But she has come to the wrong address.

Maud Allan has arranged a new series of dance poems. Two are set to Chopin. Three others, set to music by Julia Challerton, are "Egyptian Impressions," with Egyptian drums in the accompaniment. "Plastigrams," also screened at the Coliseum, are an ingenious novelty.

HOLBORN EMPIRE.

Suther's one-man musical revue is in the excellent programme here. It is a capital protean act, for Suther appears in nearly a score of various costumes, and plays as many different instruments. Another good protean act is that of Ristori and Partner. An excellent female impersonation, and some clever dancing and violin playing are features of this act. Archie Glen, deputising for Fred Curran, causes hearty laughter with some funny business with a dummy dancing partner. Miss Marie Ambrose uses her beautiful soprano voice to advantage in the popular numbers, "Riviera Rose," "A Kiss in the Dark," and "Land of Hope and Glory." Popular Harry Weldon opens with an American burlesque, "Oh, Boy," and then presents his funny sailor scena, "So Long, Sally." Kitty Denton's Eight Californian Poppies, an octette of pretty girl dancers, score in a series of dances, and have a hearty reception. Their team work is excellent.

Dorothy McBlain, the gifted siffleur, presents in a neat little scena some fine examples of clever whistling. Her method of introducing various operatic selections is novel. Herschel Henlere, Canadian composer and pianist, is not only a clever pianist, but a wonderful showman. He had a great reception. Ernie Mayne is a great favourite. His "Wembley" number is a capital one, one of his best, in fact. His second song, "A Matrimonial Medley," is full of fun. Leo Brampton's athletic act in a Grecian setting, entitled "The Awakening," closes the bill. It comprises classical poses and sensational equilibristic feats by Leo Brampton and Jack Roland.

VICTORIA PALACE.

This week's programme at the Victoria Palace is a very attractive one. Jenny Golder, the international fantasy artist, has a marvellous measure of vitality and vivacity. Her numbers include "Look at This," "My Lips said 'No,'" &c. Her concluding dance is quaintly imaginative, and the turn is heartily received. Gus Fowler, the Watch King, by his neatness and dexterity in performing disappearing and reappearing tricks of a marvellous nature with watches and clocks, most emphatically earns his title. What Gus cannot do with clocks, some of them of huge dimensions, is not worth mentioning, and alarm and chiming clocks figure largely in his tricks. This turn was immensely popular.

Coram, the clever ventriloquist, with his Guardsman figure, Jerry Fisher, and his lifelike reproduction of the scene at the Horse Guards, has many fresh wheezes. Wembley, of course, comes in for a topical allusion among other subjects.

G. S. Melvin, the eccentric realist, is a quaint figure of fun and is full of quips of an intriguing kind, his dancing being extraordinarily droll. "Our Bazaar" is a scream. "Stoker Bob" evinces his versatility, and his hornpipe is faultlessly performed.

Les Germaines give a capital calisthenic exhibition of jazz fox-trotting, acrobatic whirlwind waltzing, and in these and other fancy dances Zelia and Marcel prove themselves graceful exponents. Margaret Bennett, the wonderful English pianist, gives selections which are well varied, being tuneful as well as classical and beautifully rendered. The Palace Dancers are as popular as ever with their pirouetting. The Wera family of equilibrists conclude.

STRATFORD EMPIRE.

Popular Robb Wilton returns here this week, after successful tours in America, Canada and Australia. He brings old favourites, also a new song entitled "Then I Knew!" Miss Florence Palmer proves as successful an assistant as ever, both as the downcast woman and secondly as a foreign lady who is determined to commit suicide, but who eventually decides to elope with her comrade in arms—Robb Wilton. Hearty applause greets Hilda Glyder as she proclaims "He's Mine!" Her latest successes are "I Want Them Wild, Weak, Warm and Willing," "Sitting in a Corner," and "I'm a Wild Mad Woman."

Zetta Mor presents impressions old and new. She is an American girl, an Apache, and lastly a male impersonator in her old success, "Chutney of the Hotstuff Hussars."

Tom E. Hughes, the Rag-bag of Vanity, is a real treat to the audience in "They'll All Be There But Me," and "I'm the Last of the Dear Old Beans." St. Juste and Higgins entertain as smartly as ever, introducing a topical song, "Wembley," while the Mervan Sisters, those extraordinary dancers, and Les Storks, the perfect gymnasts, complete a first-rate bill.

Hastings and Dixon.

Hastings and Dixon tell us that they are shortly producing an entirely new act, featuring song, dance, laughs and expert ukulele playing. They are this week in Wales, and next week are due at the Alhambra, Stonebridge.

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WALTER WILLIAMS
NATTOVA & MYRIO
NERVO & KNOX
CARLITA ACKROYD
LESLIE SARONY

6.30 HOLBORN EMP. 9.0
Fred. D. Neilson Presents—
The Great Comedy Burlesque,
"UNEMPLOYED."

6.45 KILBURN EMPIRE 9.0
Sydney Productions Present—
"THERE YOU ARE, THEN."
Cast Includes—
TEDDIE MORRIS.
LILY HARTLEY.
THE ALABAMA SYNCOPATED BAND.
VERA WOOTTON.
HERBERT LAMARTINE.

6.30 LEWISHAM HIP. 8.45
Albert de Courville's Brightest Revue—
"THE WHIRLWIND."
Cast Includes—
HARRY WELSH.
WHITMORE & LEGARD.
DORIS LEE.
MARIE DOUGLAS.

6.45 CAMBERWELL PL. 9.0
George Sax Presents—
An Entirely Different Musical Extravaganza,
"GOING SOME"
In Three Goes.
Cast Includes—
THE MELODY MIXERS.
LENA & LEWIS.
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EDDIE EMERSON.

6.45 GRAND, Clapham J. 9.0
Betty Fairfax (by arrangement with Charles B. Cochran) Presents—
"ANNA CHRISTIE,"
By Eugene O'Neill,
America's Foremost Dramatist.
Cast Includes—
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and
BETTY FAIRFAX.

6.45 HAMMERSMITH PL. 9.0
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FYNE & HURLEY.
RUSSELL CARR.
BARBOUR & KENDALL.
MARIE AMBROSE.
ALAN RAINE.
JASS & JESSIE.
ANDY CARR.

6.45 ILFORD HIPPO. 9.0
HARRY WELDON.
CHARLIER & CUVELLIER.
DOROTHY McBLAIN.
CHUM SHERIFF.
ELLIS DRAKE & CO.
KEMBLE & NORTON.
THE VESTYS.

6.45 SHOREDITCH OLY. 9.0
Jack Taylor presents the 1924 version of
"WILD CATS."
The World's funniest show, including—
JIM NOLAN
and
JACK HODGES.

6.30 CROYDON EMPIRE 8.45
Lucien Beck Presents
A Norman Lee Revue,
"RENT FREE,"
The Adventures of Nobby Clark, V.C.
Written and Produced by Norman Lee.
FREDDIE WOLGAST,
MARY NEIL & CO.

6.45 ISLINGTON EMPIRE 9.0
Arthur Gibbons Presents—
"THE ROTTERS,"
A tale of a respectable family,
By H. F. MALTBY.

6.45 POPLAR HIPPO. 9.0
The Westbourne Productions Offer you
"LAUGHTER, (UN)LTD."
A Musical Revue,
Including—
VINE & RUSSELL,
JOE YOUNG,
DORANE & WOOD.

6.45 WILLESDEN HIP. 9.0
E. B. Seener Presents—
"A TRIP TO PARIS."
A Musical Extravaganza.
Featuring—
E. B. SEENER,
CONINGHAM.
ERNIE MAYNE.

6.45 ROTHERHITHE HIPPO. 9.0
The East London Players
(Direction, Miss Dorothy Mulford)
Present—
"THE IDOL OF PARIS."

6.45 COLLINS'S. 9.0
The North London Players
(Direction, Miss Dorothy Mulford)
Present—
"A MOTHER SHOULD TELL."

NEXT WEEK'S CALLS.

MONDAY, JULY 14, 1924.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR AUGUST 4 NOW DUE.

ALBANY WARD THEATRES.

NOTE.—Rehearsal at all theatres at 1 p.m. with the exception of the Jubilee Hall, Weymouth, which is at 12 o'clock.

GUERNSEY ST. JULIANS.—"Forbidden Fruit," July 15-19.

JERSEY ALHAMBRA.—Harry Tanter, Gracie Floyde, Big Bob.

JERSEY OPERA HOUSE.—"Nothing But the Truth," July 16-21.

WEYMOUTH JUBILEE HALL.—"Three Bags Full."

YEOVIL PALACE.—Fred Priddoe.

BOSTOCK TOUR.

BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Two Carlins.

IPSWICH HIPPODROME (rehearsal, 11.30).—Cory, Elliott and Sennoi present "Plum Blossom."

IPSWICH LYCEUM THEATRE.—"The Law Forbids."

NORWICH HIPPODROME (rehearsal, 2).—Kimberley and Tully present "The Queen of the Cabaret."

NORWICH THEATRE ROYAL.—Closed for vacation.

PAISLEY RINK PALACE (rehearsal, 12).—The Four Venos, McKinlay Millar, Scott and Morgan.

BROADHEAD TOUR.

ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Hill and Dale, Elsa, Ted Waite, D. Mountford's "La Grande Revuette, Wm. Holland's Ice Skating Rendezvous, Ancaster, and company as booked.

ASHTON-UNDER-LYNE PAVILION THEATRE.—Company as booked, and Picture Entertainment.

ECCLES CROWN THEATRE.—The Broadhead Dramatic Co. present "The Grip of Iron."

LIVERPOOL PAVILION THEATRE.—Mr. Wm. De Lacy presents "His Lucky Wife."

MANCHESTER EMPRESS THEATRE.—Picture Entertainment.

MANCHESTER HULME HIPPODROME.—Mr. Harry Firth presents "Oh! Dolly" Revue.

MANCHESTER JUNCTION THEATRE.—Jack Kellino, Jack and Kitty Noyes, and Picture Entertainment.

MANCHESTER KING'S THEATRE.—Miss Clara Coverdale presents "Ten to One On" Revue.

MANCHESTER METROPOLE THEATRE.—The Broadhead Dramatic Co. present "The King of Crime."

MANCHESTER OSBORNE THEATRE.—The Broadhead Dramatic Co. present "The Coastguard's Daughter."

MANCHESTER QUEEN'S PARK HIPPODROME.—Messrs. A. W. Productions present "Cushy Jobs" Revue.

MORECAMBE WINTER GARDENS.—Tina Paynola, Smith and Johnson, Three Morellys, Octago Bill Trio, Tom E. Dean, Dunn and Dee, Rosie Reys, James Birteno. (Rehearsal, 11; matinée, 2.)

PRESTON PALACE THEATRE.—Picture Entertainment.

PRESTON ROYAL HIPPODROME.—Alfred Verne, Ted and May Hapkins, Lune and Shaw, Jack Byrne, Horace Jones and Partner, Three Ringlands, Vera Hind, and company as booked.

SALFORD ROYAL HIPPODROME.—The Orpheus Comedy Trio, Pickman and Zella, Picture Entertainment.

KENNEDY'S THEATRES.

DUDLEY OPERA HOUSE (rehearsal, 12).—Calvert Productions present "Dainty Dishes."

WEST BROMWICH EMPIRE (rehearsal, 12.30).—Mrs. Kimberley's "Tatters" and "Kiddie o' Mine."

LONDON SYNDICATE HALLS.

(See page 15.)

LONDON THEATRES OF VARIETIES, LTD.

(See page 10.)

MACNAGHTEN CIRCUIT.

(Rehearsal at all Halls at 12 o'clock.)

BLACKBURN.—Arthur Bradford's "On the Run."

BRADFORD.—Will Garland's "Down South."

BURNLEY.—G. E. Williams' "Crisps."

CARLISLE.—F. D. Neilson's "Unemployed."

HALIFAX.—Jackson Owen's "Episodes."

HUDDERSFIELD.—Billy Matchett, Florrie Forde, Edward Victor, The Jays, Stewart and Ray, R. W. Willey, Griff.

LEICESTER.—Company as booked.

SOUTHAMPTON.—Harry Russell's "Laughs and Ladies."

WARRINGTON.—Jack Tully and Ruby Kimberley's "Bill Out o' Work."

MOSS' EMPIRES.

BIRMINGHAM EMPIRE (rehearsal, 12.30).—Lormay, Ltd., present Jack B. Taylor's "French Follies." Cast includes Fred Miller, The Twelve French Maids, Renee Ralph.

BIRMINGHAM GRAND (rehearsal, 1).—Firth Shephard presents "Little Miss Puck." Cast includes Madge White and John E. Coyle.

BRADFORD ALHAMBRA (rehearsal, 12.15).—Messrs. Zeitlin and Murray present "Cabaret Nights." Cast includes Doyle and Doust, Mamie Worth.

CARDIFF EMPIRE (rehearsal, 1).—Herbert, Lee, Elkins, Fay and Elkins, Chas. Austin and Co., Robb Wilton, J. W. Rickaby, Dolly Elsworthy, Evans and Perez.

EDINBURGH EMPIRE (rehearsal, 12).—H. & B. Levy present "Dancing Time." Cast includes Esta Stella and Jimmie Jewel, Cruikshank.

FINSBURY PARK EMPIRE (rehearsal, 1).—Wallie Pearce, Forde and Downes, Jack Hylton and his Famous Band, Milton Hayes, The Two Rascals, Daisy Wood, Fred Curran.

GATESHEAD EMPIRE (rehearsal, 1).—"All Vim."

GLASGOW ALHAMBRA (rehearsal, 11).—Cahill and Brooke, Osborne and Ferryer, Mona Vivian, Gilbert and French, Arthur Astill, Harry Gunn, Orth and Codee.

GLASGOW EMPIRE (rehearsal, 11).—Marie Ellerslie, "Samson," Wal Langtry, The Spinette Quintette, Zetta Mor, Miller and Canning, Jay Whidden.

HANLEY GRAND THEATRE (rehearsal, 1.30).—"Pops," George Lee.

HULL PALACE (rehearsal, 1).—Tom Arnold presents "Love and Laughter." Cast includes George Jackley and Mamie Soutter.

LEEDS EMPIRE (rehearsal, 1).—Les Augustines, Hal Wright, Hart and O'Brian, Herschel Henlere, Harry and Denis DuFor, King and Benson, Pinto and Boyle.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Julian Wylie's "Leap Year."

MANCHESTER PALACE THEATRE (rehearsal, 11).—"All in Favour." Cast includes Frederic Bentley.

NEWCASTLE EMPIRE (rehearsal, 1).—Tom Arnold presents "Seeing Life." Cast includes Edwin Lawrence and Jane Ayr.

NEW CROSS EMPIRE (rehearsal, 1).—Harry Day presents "Crystals." Cast includes Kitty Colyer and Jimmie Leslie.

NEWPORT EMPIRE (rehearsal, 1).—Albert de Courville's "Vanities." Cast includes Syd. Howard.

NOTTINGHAM EMPIRE (rehearsal, 1).—The Two Van Delfts, St. Juste and Higgins, Hans Shishti's "Wonderettes," The Femina Quartette, Renee and Godfrey, Tom E. Hughes, Will Tyler.

PRESTON EMPIRE (rehearsal, 11).—The Raynor Repertoire Company.

SALFORD PALACE THEATRE (rehearsal, 10.30).—"Jazzland."

SHEFFIELD EMPIRE (rehearsal, 1).—The Alhambra Co., Ltd., present "22 Carat." Cast includes Stan Paskin, Varney and Butt.

SOUTHSEA KING'S THEATRE (rehearsal, 1.30).—The Two Bells, Marriott Edgar, O'Gorman Brothers, Syd Moorhouse, Coram, Harry Herbert, Zio Sisters.

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"The Evening News."

STRATFORD EMPIRE (rehearsal, 1).—Harry Day presents "Ideas." Cast includes Jack Clifford, Robert Maclachlan, Dan Young, Irene Shamrock.

SUNDERLAND EMPIRE (rehearsal, 1).—"All the Way."

SWANSEA EMPIRE (rehearsal, 2).—Sidney Burn presents "Fast and Furious." Cast includes Rex London.

VICTORIA PALACE (rehearsal, 11.30).—G. H. Elliott, Tucker, Fritschie, Paul Decker and Co., Our Palace Girls, Gaston Palmer, Sammy Shields, Nina and Nora.

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"Oh, Betsy!"

STOLL TOUR.

(See page 15.)

VARIETY THEATRES CONTROLLING CO., LTD.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—Le Dair, Nixon Grey, Henriette de Serris, Violet Trevenyon, Derra de Moroda, Alice Hollander, Wilson Hallett.

BRIGHTON HIPPODROME (rehearsal, 12).—Scot Sanders, Billy Bennett, "The Wager," Hilda Glyder, Lena and Peggy Chisholm, Owen McGiveney, Dotson, Phil Rallis Duo.

LEEDS HIPPODROME (rehearsal, 12).—"Potash and Perlmutter."

LIVERPOOL HIPPODROME (rehearsal, 12).—"Mr. Tower of London."

NEWCASTLE HIPPODROME (rehearsal, 12).—"Tonics."

PARIS ALHAMBRA.—Period commencing July 11, 1924:—Balthos Family, Balzar, Les Dalcy, Malvy Freres, Eight Alhambra Girls, Four Chilenos, A. Rouch, Mazuz and Mazette, and company as booked.

PORTSMOUTH HIPPODROME (rehearsal, 12).—"The Gay Young Bride."

SHEFFIELD HIPPODROME (rehearsal, 12).—"The Dancing Barber."

SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—Nora Delany, Iris and Phyllis, Whit Cunliffe, Kansas City Band, Dick Henderson, Foster Kershaw, Dirk and Anton.

SOUTHEND HIPPODROME (rehearsal, 12).—The Great Carmo.

WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Peeps."

MISCELLANEOUS

ALDERSHOT HIPPODROME (rehearsal, 1).—Mr. W. Revill presents "London to New York."

ALDERSHOT.—ALFRED BERT'S MILITARY HALLS (rehearsal, 12 at Stanhope Theatre).—D'Orsay and Banks, The Melrose Duo, The Roi Duo, The Harringtons, Bert Bradford, Babe Hughes, Harry Wembourne, Kathleen Maugham, Wal Lerby.

ASTON HIPPODROME (rehearsal, 12).—"The Gay City."

AYR PAVILION THEATRE (rehearsal, 1).—Fred Duprez presents himself in "The 1924 Manhattan Follies."

BOURNEMOUTH WESTOVER.—Revene and Norval.

CHESTER ROYALTY THEATRE (rehearsal, 12).—Loch and Lomond, Percivally,

(*Continued at foot of next col.*)

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LONDON PAVILION.

A triple bill of interesting films, the offering of Messrs. Adolph Zukor and Jesse L. Lasky, occupies the London Pavilion, and, for their good qualities should remain in possession for some while to come. "Ruggles of Red Gap," a comedy directed by James Cruze, the producer of "The Covered Wagon," takes first place, and deals lightly with the social aspirations of two rival factions of the "newly-rich" in the north-western township of Red Gap. One of the families secures the services of Ruggles, formerly a gentleman's valet, who is exploited as Colonel Ruggles, and hailed as a celebrity by the local press. It is one long triumph for Ruggles, and a continuous laugh for the audience, in the hands of Mr. Edward Horton. Between this and the next big picture is a short screen novelty, "Plastigrams," which is viewed through coloured spectacles in very much the same way as the "Shadow" illusion recently seen in revue and on the halls.

"Wanderer of the Wasteland," produced in natural colours by Irvin Willat, under the personal supervision of the author, Zane Grey, proves to be an enthralling adventure story, having for its locations the splendid grandeurs of Colorado River and the Desert of Arizona. Adam Larey believes that he has killed his scapegrace brother, and flies to the wastes of Arizona. At the suggestion of a kindly prospector, he changes his name and joins a tribe of friendly Indians with whom he remains four years. Adam has many thrilling adventures, which culminate in an episode with a madman and his wife, the former causing an avalanche to fall upon his shack with the intention of killing his wife. Both lose their lives, Adam survives by a miracle, and, learning that a daughter of the pair is living at San Diego, crosses the desert and plains to tell her of the passing of her parents. The girl inspires him to go back to Picacho, where he imagined he had murdered his brother, and face the consequences. When this has been done a happy ending is achieved. Jack Holt plays the hero's part, and it would be hard to improve upon him; other important characters being very ably interpreted by Kathlyn Williams, Billie Dove, Noah Beery, James Mason and Richard R. Neill. "Wanderer of the Wasteland" is further distinguished by the splendid music of Hugo Riesenfeld, conducted by Mr. A. Orgelist.

"RIGHT AWAY."

At East Ham Palace.

The farcical musical frolic "Right Away," written and produced by Mr. James Pass, and presented by Messrs. W. C. A. Hill and George Grant, is at the East Ham Palace this week. The first half has a coster finale, in which Mr. James Pass and Messrs. James Crasey and Thomas D. Hickey do some clever dancing with figures, and the whole is a riot of colour, mirth and dress. The quaintness of the treble dancers created roars of laughter. In another scene, Mr. James Pass presents his "little sister," a combination by Messrs. Crasey and Hicks, in a dance which was most amusing, especially in the dénouement. The finale of the second half was artistically done, the nursemaid's song also giving it humorous relief. The singing was excellent. Mr. Rhys Davies has a particularly pleasing voice, and in "I Hear You Calling" achieved a distinct success. Miss May Rose possesses a voice of much purity, and was heard to advantage in "Echo" and "When Wintertime Comes to You," which introduced a charming scene in the Forest of Fontainebleau. Miss Gertrude Glenn as Jemima Brown acted with decided ability, and helped considerably in bringing into relief Mr. Stokey Crofts' humorous work. Mr. Harry Exel provided some smart step-dancing, and the Maymac troupe of dancers gave some delightful terpsichorean titbits.

(*Continued from preceding col.*)

The Scholeys, Fred E. Taylor, Aston Bros. and Lady, V. M. Gaston and the Royal Operatic Trio.

COVENTRY HIPPODROME (rehearsal, 1).—"Snacks."

DERBY HIPPODROME.—"Wake Up."

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"April Showers" Revue.

EDMONTON EMPIRE (rehearsal, 12).—Leonard Morris presents "Tons of Fun."

EXETER HIPPODROME.—Fred Russell, Pringle and Alma, Rodeo Film, Arthur James and Partner, Eddie Gray, Paule and Anthony, Three Walkers.

GLASGOW PAVILION.—Macdonald Watson presents "Hunky Dory."

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"When Knights Were Bold."

GREAT YARMOUTH HIPPODROME (Circus Season).—Sadie Bennett and her Bathing Belles in Aquatic Spectacle, George Batty, Bros. Austin, Zaza and Zozo, Bale Troupe, Mlle. Florentina, "Scotchman," Poodles, The Riding Mechanic, "Gudzow," Flying Plotters, Hubert Cooke's Comedy Mule, Mme. Cooke, "Tweedle and Haughty."

GRANVILLE, WALHAM GREEN (rehearsal, 12).—Revue, "Guess the Title."

KEIGHLEY HIPPODROME (rehearsal, 12).—"Come In" Revue.

KINGSTON EMPIRE (rehearsal, 12.45).—Mr. E. Anthony Roper presents "Top Speed."

MORECAMBE TOWER (rehearsal, 10.30; matinée, 2).—Bert Terrell, The Flying Winskills, Farlane and Mac, Norman Field and Nina Nerre, The Kamakura Family, Jack Shields, Foster and Ninon, Zellini.

PENGE EMPIRE (rehearsal, 12).—"Bluebeard's Eighth Wife."

READING PALACE THEATRE.—"Some Hustle" Revue.

ST. ALBANS GRAND PALACE (rehearsal, 12).—Georgie Harris, Haywood and Hay, and pictures.

SHOREDITCH LONDON.—Malcolm Scott, Terry Wilson, Laune and Louise, Holden's Fantoches, Six Godwyns, Will H. Fox, Mi-Hill Johnson Sisters, Alf. Thomas, Bennett and Kelso.

REG HARRIS
proprietor of the
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THIS WEEK—
SOUTH LONDON PALACE.
NEXT WEEK—
PALACE, BLACKPOOL.

SOUTH LONDON PALACE.

An excellent variety show was presented at the South London on Monday. There may be cleverer comedy bar acts, but that one presented by Christopher and Columbus will require a deal of beating. Their wonderful dexterity is only equalled by their really funny humour. Miss Victoria Monks had the heartiest of receptions, and with her two numbers scored heavily. That the Ten Loonies are as popular as ever one can have little doubt after hearing the applause accorded to them at curtain-fall. Some dancing of a very clever type was seen from the nimble feet of Barbe and Barbette. Their original rendering of an apache dance was much appreciated. Others included Miss Beryl Harmer, the comedienne; Eddie George, the ventriloquist; and Andy Carr, in his ice-skating act.

"VANITIES."

At Chelsea Palace.

The revue, "Vanities," in 16 scenes, is a galaxy of beauty, with plenty of capital fun, and Syd Howard, a born comedian, indubitably shines. He carried his audience from the opening episode. The versatility of Miss Connie Browning was strikingly exemplified, in addition to some capital impersonations, in several pretty numbers and duets, notably "Good Afternoon, Dear." Also in a dainty song scena, "Little Poke Bonnet," Miss Browning heavily scored, and again in "Chinatown of Dreams." Miss Elsie Mayfair pleased in "The Bells Are Ringing," with a capital chorus, and "Look Ahead." Phil Lester, too, added to the fun, his song, "Onion" (with Mr. Howard), and a clever impersonation of such diverse parts as a general and police inspector, deserve credit. Syd Howard and Phil Lester also made a big hit in a scene in a market-square as two "down-and-outs," Alf and Bill.

"TOP SPEED."

At Stoke Newington.

Crowded with novelties and humorous dialogue, the maximum of mirth is achieved in this "non-stop musical revue in twenty spurts." We doubt if there is a brighter or merrier show on the road. The principal episodes are a restaurant scene ("Champagne or Claret?"), "In Sunny Spain," "Dropping a Brick," "Father's Voice," and "A Pleasure Trip," in all of which Jack Murray is chief comedian. His facial play and voice inflexions are admirable. Evelyn Kirkby is gifted with an excellent voice and a keen sense of the ludicrous, while Ray Harrington is a comedienne to the finger-tips. Bryan Herbert and Vivian Gregory are a pair of versatile character actors, and other parts are well filled by Messrs. Ashford Shaw, Lewis Roberts, and Miss Cissie Cave, who is a nimble and graceful dancer.

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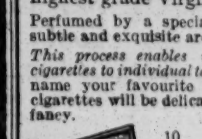

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THE FAIR GROUND.

A WEEKLY REVIEW OF SHOWLAND AND MARKET.

By THE CARAVANNER.

Iles' Island—and Arena—"Ould Oireland"—Leeds Fair—Royal Highland Show—A Tip to the Guild—Business and Pleasure at Bristol—Forthcoming Fixtures.

Going up! — the daily attendances at Wembley

Going down!—the popularity of the seaside carnival.

Business is indubitably increasing, in fact, substantially so, in the Exhibition Amusements Park, where the early gloom has at length given place to broad smiles and a pretty general feeling of cheery optimism.

Now that the whole of the dancing arrangements, both in the Exhibition and the Amusement Park, have come under the direction of Mr. J. Henry Iles, a yet further increase in Wembley's popularity may be confidently looked for. The organisation of the great dance palace is extremely good, and they do things really well there, down to the last detail, while the alfresco island dance floor on the Central Lake was a "stump" that instantly "caught on." So great is the popularity of the island dance that even were the floor three times its present size, it would be hard put to it to accommodate the eager army of lovers of the "light fantastic."

Mr. Iles is a positive genius for organisation, and he possesses the happy knack of being able to see further through the proverbial brick wall than most people. Now that he is converting the grand bandstand, where hitherto the fine Woolwich Royal Artillery Band, among others, has had to endure the humiliating experience of playing to virtually non-existent audiences, into a great dancing arena, the site is likely to quickly shed its white elephantine aspect, and it will certainly be refreshing to see this particular portion of the Exhibition transformed from a desert into a pageant peopled with gay couples.

Taking everything into consideration, "Ould Oireland" is not a bad place for the show business, and when it comes to a really good fair, both Pat and Mike, together with their colleens, are by no means reluctant to spend their money "aisy." Kilkenny City is as fair a spot for a fair as any in "The Green Isle," at all, at all, and bedad, there's ground to be had there for the purpose, and for the asking, at a quite moderate rental. So those of the lads who would transport roundabouts, circuses, chairoplanes, or side stuff across the Irish Sea, could do worse than get in touch with Mr. James F. Hackett, of Kilkenny, who will extend a hearty welcome to all comers.

Thank you, James. Mine's a Guinness!

The Leeds annual fair, which commences on Friday, will, as usual, be held on the York-road fair ground, and will be attended by a large gathering of Northern showmen. The fair is continued on Saturday and the following Monday and Tuesday. Harniess Bros. have charge of the ground letting, and the event is sure to attract big crowds.

Mr. John T. Graham, whose address is Edina Cottage, The Walk, Alloa, Scotland, has ground to let for side stuff of all kinds, for a period of one month, at Buckhaven from Saturday next, and also at Leven for ten days from July 15, during the Glasgow fair holidays. Space is also available at Leven for a riding device, as well as at other places to follow.

A big fête and gala is being organised at Tavistock, Devon, on Saturday, Aug. 2, to be continued on the Bank Holiday following, and Mr. W. G. Buckingham, the hon. secretary of the Amusement Committee, invites tenders from amusement caterers for the supply of roundabouts and other devices.

Crieff's grand fête and carnival, which opens to-morrow, will be of three days' duration, and is an exceedingly popular event in Perthshire. Mr. W. Wilmot is mainly responsible for the provision of the entertainment fare, and at least one big party from the newly-opened Gleneagles Hotel has arranged to motor over to the show.

Good luck to our old friend, Mr. Henry O'Brien, who will to-day set out the amusement section of the ground for the Great Royal Highland Show, which opens at Perth on Friday. The "Royal Highland" is the event of the season, in the show sense, in Scotland, and, indeed, can be said to rank in social importance with the Oban Games, and almost with the Braemar Gathering. The show is continued until July 19, and a very big muster of Scottish showmen is expected. If the weather proves auspicious, there is little doubt that the big array of amusements are in for a good time. Certainly everyone of H. O'B.'s friends, and they are legion, will hope so.

Good positions are available for games and novelties on the seashore at Cleveleys, a short tram ride from Blackpool in the Fleetwood direction, for which application should be made to Mr R. Bradley, at the Manor House, Cleveleys, Lancs.

Mr. J. Morley is running the fair now in progress on the Camp Road ground at Leeds. This event is continued until Tuesday next, the 15th inst., but it seems unfortunate that it should clash with the annual city fair, which, as stated elsewhere, opens on the York Road ground on Friday, and also continues until Tuesday next.

The duplication of events of this nature, in any big industrial centre, is altogether opposed to the best interests of the show industry, and it cannot even be argued that it is impossible to avoid conflicting dates in any given district. The remedy for such points as these is in the hands of the showmen's own organisation, and it is clearly "up to" the Showmen's Guild to find such remedy.

It is not sufficient to contend that because such things have always been, they must ever remain, or that these are trivial matters which one experienced travelling showman informed me, the other day, would not, in his opinion, be considered sufficient to merit the serious attention of the Guild.

I hope that his belief in this respect is as unfounded as I confidently expect, but it is significant to find any individual member who looks upon his own Guild as a body which must on no account "be troubled with small details." In showmanship, as in war, or, indeed, as in every walk of life, it is the details that really matter, and the *raison d'être* of the Showmen's Guild is essentially the proper protection of the interests and well-being of the show industry as a whole.

The duplication of fairs may seem trivial on the surface, but an appreciable number of the rank and file of the industry regard the matter as of greater significance. At best, it is an anomaly, and anomalies exist to be remedied.

Evans Trust, 5, Hillside-crescent, Edinburgh, have ground to let for Dunfermline Games and Races on July 22, 23, and 24 next. This event should provide good business prospects for machines, shows, and side-stuff, which will draw on the ground on the 20th and measure out the following day.

The recent meeting of the Western Section of the Showmen's Guild at Bristol proved to be a most successful affair, and a mass of important business was dealt with in a spirit of great cordiality and good humour. In addition to the officials and delegates of the Central Council of the Guild, there were present the following officials and members of the Committee of the Western Section:—

Mr. Geo. Devey, Chairman; Mr. C. Heal, Treasurer; Mr. B. Embling, Secretary; Mr. Marshall Hill, Messrs. B. Hill, G. Symonds, T. Clements, C. Hearle, E. Hill, J. Fry, A. Smith, H. Rodgers, T. Charles, A. Anderton, H. Jennings, J. Gratton, H. Connelly, and J. Rowe.

The Bi-Annual Dinner of the Central Council, held under the auspices of the Western Section on the Monday evening, was well attended, and the utmost conviviality prevailed. The chef at the Royal Hotel fittingly rose to the occasion, and those who are inclined to doubt that showmen as a body know how to "do themselves really well" may find inspiration in the appended menu:—

Hors d'œuvres variés.
Consommé Royale.
Tomato Purée.
Saumon Bouilli.
Sauce Hollandaise.
Petits Bouche à la Reine.
Roast Lamb, Mint Sauce.
New Potatoes, New Peas.
Boiled Chicken, Parsley Sauce.
Jambon York.
Pêche Melba.
Salade des Fruits.
Gauffrettes.
Canapes Bressane.
Dessert.
Café.

That slender repast should have assisted to sustain the delegates during the following day's conference, which sat for no less than 13 hours.

The wine list was similarly good, but I will leave it at that. An excellent string orchestra played during and after dinner, and vocal items were ably rendered by the Bristol Glee Quartette.

The loyal toasts, proposed by the Chairman, Mr. Devey, were enthusiastically honoured, as also was that of "The Showmen's Guild," proposed by Mr. Medcalfe and responded to by Mr. Jacob Studt in a witty speech. Mr. Marshall Hill submitted the toast of "The City of Bristol," to which Alderman Sheppard replied, gracefully eulogising the good work of the Show World. Mr. Matthews proposed "Success to the Fair Ground"—a toast that was drunk with considerable fervour by the whole assembly, and followed by an excellent speech on the part of the General Secretary, Mr. W. Savage.

Finally the health of the Chairman was given by our old friend Mr. Sam Stott, who was present with an exceptionally strong contingent from Ow're the Border.

The Scots Wha Ha'e element were in great shape and good fettle, Harry Dawson and Walter Harney among them, while Messrs. C. W. Abbott, C. W. R. Thurston, and H. Richards were also among the visitors, representing the Eastern Section of the Guild.

The extreme loyalty of showmen as a body to the reigning house is proverbial, and never a year passes but His Majesty is greeted on his birthday by telegraphic congratulations from the show community. Mr. Sam Stott, on behalf of Scotland's showmen, wired congratulations to H.R.H. the Prince of Wales on the occasion of his recent birthday, receiving the following acknowledgment:—

"St. James's Palace, S.W.

"The Private Secretary is desired by the Prince of Wales to express His Royal Highness's thanks for your kind message of congratulation on the occasion of his birthday."

Messrs. White Bros., the well-known theatrical and travellers' hamper manufacturers, of 81, Parliament-street, Nottingham, announce a further substantial reduction in the prices of their products, and the news will be hailed with satisfaction by the show community, to whom these hampers are a very real boon. Hard knocks come along now and again, both for you and your hampers, wherefore it is all the more necessary to keep a stout heart and get a good hamper. I can vouch for the fact that White's hampers will stand hard knocks.

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The Bigger the Order the Bigger the Bonus.

WATCHES.—Gents' Luminous Wrist Watch, 4/6 each; Fides, 31/- dozen; Railway Timekeepers, 31/- dozen; Gilt Roskoffs, 36/- dozen; Keyless Heavy R.T., 42/- dozen; Ladies' Pocket Watch, 42/- dozen; Screw Backs, 58/- dozen; 5 year Hunters, 52/- dozen; Demi Hunters, 58/- dozen; Ladies' Wristlet Watches, with expanding bangle, 60/- dozen; Gents' Nickel, 2/8, 2/10; Hinged Back, 3/- each; Gents' Pocket Watches, Gilt, 3/3, and 3/6 each; with second-hand Dress Watch, 3/6 each; Gents' Wristlet Watch, bracelet free, 4/6 each; Watch and Clock Novelty, 3/3 each; Gents' Double Cased Hunters, 5 years stamped, 4/6 and 4/9 each; Semi-Hunters, 5/3; Very Special, 6/- each; R. T. Watches, 2/8; Hinged, 3/- each; Heavy R. T. Push Top, Beautifully Chased, 4/- each; Keyless, 3/9 each; Screw Back and Front, Virus, 5/- each; Aeroplane Levers, 4/6 each; Special Small Size Jewelled Lever, non-magnetic, second-hand, 5/6 each; Mirage, West End Dress Watch, 5/- each; Ladies' Pocket Watch, 3/9 each; French Dress Watch, 4/6 each; Ladies' Watch and Bangle, in plush case, 6/- each; Pearl Expander in case, 7/- each; Football Watch, 3/- each; German Watch, 3/6 each; Flash Expander attached to watch in case, 6/6 each; 8-day Watch, 9/- each; Silver 8-day Watch, 16/- each; Solid Gold Expanding Watch, and bracelet in case, 27/6, 30/-, special 35/- each; Ladies' Silver Wristlet Watch in case, 8/- each; Stop Watch for timing pigeons, 8/6 each; Keyless, 9/6 each; Gents' Silver Lever, 9/- each; My Special Gents' Gold-filled fully jewelled Watch, beautifully chased and engraved, 5 years' guarantee, 14/6 each; Ladies' 10 years 18ct. Gold-filled Watch, and Bangle in case, 5 years' guarantee, 14/6 each; Thomas Russell (Liverpool) Famous Hunting Levers, 10 years' stamped, guarantee from maker, 50/0 each; Second-hand Silver Watches, from 5/- to 20/- each; S.H. Silver English Levers, from 15/- to 50/- each; Ladies' 18ct. S.H. Pocket Watches at gold price, £2 to £4 10s. each; Solid Silver Heavy Capped Levers, 17/6 each; Ladies' Imit. Plat. Wristlet Watch, Mohair band set with Brilliants, exact £50 copy, 16/- each; Gents' 9ct. Gold Watches, 50/- to £7 each; Second-hand Watches, 2/6 each; Gold Chains, 46/- per ounce; Wedding Rings, 22ct., from 20/- each; Brilliant 9ct. Gold Rings, 2/6, 3/6, up to 15/- each; 18ct. Gold Diamond Rings, from 15/- to £50 each; 5/- Pieces Mounted like £5 Pieces, 12/6 each; Mounted Sovereigns, 28/- each; Rolled Gold Ladies' Watch, with Moire Band, 10/- each; 5-year Stamped Watch and Expander, for large wrist, half price, 10/- each; Ladies' Wrist Watch, strap free, 5/- each; Pearl Watch and Strap, 6/- each.

SCISSORS.—Embroidery, 2/6 dozen; Folding Scissors, 2/-; 5 in. and 6 in. Tailor, assorted, 4/6 dozen; Tailors, 8 in., 9/6 dozen; Barbers' Scissors, 10/6, 12/- and 18/- dozen; 12 Assorted Scissors, on card, 4/- and Hugalt-Solingen, 4/6 card; 6 Scissors carded, 2/6 card; Card of 1 dozen Assorted Pocket Knives and Scissors, 4/6 card; Cast Scissors, 5 in. 3/6, 6 in. 4/6, 7 in. 6/-, 8 in. 9/6, 9 in. 10/6; Special Magnetised Scissors, each in packet, picks up pins and needles, 5/- dozen; 7 in. Magnetised, 6/6 dozen; Scissors, in case, 4/6 dozen.

FORGED SCISSORS.—5 in. 6/6, 6in. 7/6, 7 in. 9/-, 7½ in. 10/6 dozen; Large Tailor Scissors, best forged, 7½ in., 8½ in., 10 in., 15/-, 18/-, 24/- dozen; 12 in. Forged, 1/6 pair; Bent Manicure, 4/6 dozen; Finest Forged Manicure, 7/- dozen; Button Hole Scissors, 9/6 dozen; Job Small Scissors, 8d. dozen; 7/6 gross; Nail Clippers and Cigar Cutters, 4/6 dozen. **A.1. COPYING PENCILS,** 7d. dozen.

SOAP.—Lady in Bath, 6/6 dozen; Heart Soap, 6/6 dozen; Boxed Figured Soap, novelty, pair in box, 7/0 dozen pair; Small Figure Soap, boxed, 1/4 dozen; Ye Old English Lavender Soap, 1/3 dozen; Double Size, 2/6 dozen; Toilet Soap, 11d., 1/4, 1/6, 2/-, 2/6, 3/6 dozen; Large Tablet boxed singly, 6 oz., 3/- dozen; "Thumbs Up" Novelty Figure, 7d. per pair; Floating Soap, 11d. dozen; Bath Soap, 2/6 and 3/6 dozen; Shaving Soap, cartons, 9d., 1/- and 1/6 dozen; Lovers' Novelty Soap, boxed, 6/6 dozen; Special Tins Shaving Soap (marked 1/-), 1/10 dozen; 2/- Tubes large Tooth Paste, 6/- dozen; Finest Large Tubes Tooth Paste, carded, 4/- dozen; Special Toilet Soap, 12 in box, 10d. box; Palm Olive Toilet Soap, 2/6 dozen; 50 dozen Toilet Soap, in case free, £2 case; Job Toilet Soap, large, 1/6 dozen, 5 oz. tablets; Special Tins Shaving Soap, French, 3/6 dozen; Venus Soap, in boxes, 1/3 dozen; Special Round Bath Soap, 9d. box of 6.

MOUTH ORGANS.—10d., 1/-, and 1/6 dozen; Special Instruments, 2/-, 2/6, 3/-, 3/6 and 4/6 dozen; Vampers, 2/6 dozen; Real Tone, 5/6, 6/6 and 7/6 dozen; Grand Opera, 6/-, 7/6 and 10/- dozen; The Orchestra, 7/6 dozen; Double Sided, 7/6 and 10/6 dozen; Special Aristocrat Organ in plush case, 2/6 each; One Man Band, Organ and Tambourine combined, 1/- each; Large Trumpet Organ, 10/6 dozen; Gramophone Needles, boxed, 1/6 1,000.

CONCERTINAS, 2/6 each.

ACCORDIONS.—60 2-stop, 4/6 each; 160 at 7/6 each; 3-stop, 50 at 8/6 each; 40 at 5/- each; 20 at 6/6 each, and 14 at 10/- each; Special Beginners' Instrument, they play, 1/- each; Children's Dutch Figure Accordion, 6/- dozen. **BUTTON HOOKS,** 3/6 gross.

LARGE ORGANS, fine tone, assorted, 5/6 dozen.

BALLOONS.—40 c/m Best American only, Assort. Colours, 3/9 gross; 35 c/m, 3/6 gross; Special Balloons, 120 c/m, gas filled, 3/6 doz.; 200 c/m Gas Filled, 5/- dozen; Squeakers and Airships, 3/9 gross; 50 c/m, 6/6 gross; 55 c/m, Assort. Colours, 8/- gross; Large Football Squeakers, 8/6 gross; Jazz, Mottled, and Novelty Balloons, up to 20/- gross.

SHAVING BRUSHES.—1/2 dozen; Special Hygienic, 2/6 dozen; Larger, 3/6 dozen; Nickel, fine brush, 4/- and 5/- dozen; Very Special, stamped, 4/6 and 5/6 dozen; West End Brushes, 1/6 each. American Bristle Nickel Brush, worth 12/- dozen, 5/- dozen. Special Assorted Shaving Brushes, cost double, 5/- dozen.

CLOCKS.—Single Bell Alarms, 36/- dozen, 3/2 each; Double Bell Alarms, 46/- dozen, 3/11 each; Hidden Gong Alarms, 50/- dozen, 4/6 each; Minjature Alarms, 41/- dozen, 3/6 each; Tiny Times, 19/- dozen, 1/8 each; Wall Clocks, 14/6 dozen; Oak Mantel Clocks, 27/- dozen, 2/4 each; 9 in. Oak, 32/- dozen, 2/9 each; Heavy Swing Paper Weight Clocks, 39/- dozen, 3/6 each; Carved Oak, special, 5/6 each; Marble Clocks, 48/- dozen, 4/3 each; Striking Wall Clocks, Sheep's Head, strikes halves and hours, Cathedral gong, glass front, 8/- each; Carved Wood, with weights, chime, 6/- each; 12 in. China Clocks, 6/- each; Mahogany Clocks, 32/- dozen, 2/9 each; Repeating Alarm Clocks, cost 21/-, 9/6 each; Luminous Alarm Clock, 4/-; Copper, Luminous, 4/3 each; Enamel Clocks, 4/6 each; 18 in. Mantel Clock, Carved and Ornamental Eagle Tops, 15/-; 24 in., 19/- each; Large 16 in. Mantel Clocks, 15 in. wide, beauties, 10/- each; Lever Movement Wall Clocks, only 100 left, 2/2 each; 18 in. square Wood Wall Clocks, 12/6 each; Cuckoo Clocks, seasonable present, 16/6 each; Oak Clocks, 7 in., 2/6 each; 1½ in. Novelty Alarm, 4/6 each.

CUTLERY.—Apostle Spoons, E.P.N.S., in case, 16/6 dozen; Special Flash Case Silk Lined, 20/- dozen; Six Spoons with Tongs, 27/- dozen, boxed; Six Amber Tea Knives, in case, 3/3 case; Fish Eaters (6 knives, 6 forks), E.P.N.S., 8/- case; Stainless, 12 pieces in case, 10/- case; Six Tea Knives, Six Apostles and Tongs, in case, 6/- case; with Extra Cake Knife, large case, 7/6 case; Cake Knives (silver mounted, boxed), 9/6 dozen; in Plush-lined case, single, 1/9 each; Tea Spoons, stainless, 4/- dozen; Two-piece Carvers, finest quality, cased, 4/6; 3-piece Carvers, in case, 6/- case; Six Stainless and Six Forks, plush case, 11/- case; 24-Piece Stainless Cutlery, cardboard case, 6 knives, 6 forks, 6 dessert spoons, 6 teaspoons, 15/- case; in plush case, 16/- case; Stainless Dessert Knives, 13/- dozen; Six Dinner Knives, 6 Dinner Forks, 6 Dinner Spoons, Stainless, 18/- set; Dessert Spoons, Stainless, 6/- dozen; Apostle Tea Spoons, E.P.N.S., loose, 2/- dozen; Six Spoons in case, 10/- and 12/- dozen cases; Apostle Tongs, 6/6 dozen; Tea Knives, loose, 5/- dozen; Six Knives, Six Forks, 4/6; Fish Eaters, loose, 7/3 dozen; Finest Boxed Stainless Dessert, 14/6 dozen; Ivory Handle Stainless Dessert Knives, 10/6 dozen; Bone Handle Dinner Knives, 5/6 dozen; One Dozen Knives and Forks, 3/6 dozen; Bootmakers' Knives, 1/- dozen; Butchers' Knives, 6/- dozen; Bread Knives, Saw Edge, 4/6 dozen; Ariel Forks, 6/6 dozen; E.P.N.S. Table Forks, 5/- dozen; Dessert, 4/- dozen; E.P.N.S. Tea Spoons, 2/6 dozen; Dessert, 4/-; Table, 4/6 dozen, cost double; Firth's Stainless Dinner Knives, 15/- dozen; Cake Knives, loose, 8/6 dozen; Finest Ivory Handle Bread Knives, 16/6 dozen; Stainless Tea Knives, 10/- dozen; 26 Pieces Stainless Cutlery, in case, 20/- case; 50 Pieces in Case, £3 10s., oak case; Pair Fish Eaters, in box, 14/- dozen boxes; E.P.N.S. Salts and Mustard Spoons, 3/6 dozen; Dinner Forks and Spoons, E.P., 1/6 dozen; 24 pieces, 12 Knives and 12 Forks, 4/6 the lot.

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PLAYS.

A LITTLE BIT OF FLUFF. — July 7, Prince's, Bradford.
ANDERSON, J. GRANT, REP. CO. — Hippo., Burslem (season).
ASHWELL, LENA, PLAYERS.—July 7, T.R., Bath.
AT MRS. BEAM'S.—July 7, West Pier, Brighton; 14, Hippo., Margate (3).
A WEEK-END.—July 7, Grand, Hull.
BATTLING BUTLER.—July 7, Kingston.
BLUEBEARD'S EIGHTH WIFE (WHITE).—July 7, Hippo., Newcastle; 14, Empire, Penge.
BLUEBEARD'S EIGHTH WIFE.—July 7, O.H., Blackpool.
BRINGING UP FATHER.—July 7, Royal, Plymouth.
BROADWAY JONES.—July 7, Hippo., Stockton-on-Tees.
BUCKLEY, FRANK.—July 7, White City, Scarborough.
CARNIVAL.—July 7, St. Julians', Guernsey.
CAPTAIN SWIFT.—July 7, T.R., Aston.
CHALLENOR, BROMLEY.—July 7, G., Llandudno.
CHARLEY'S AUNT.—July 7, Palace, Westcliff; 14, T.R., Worthing.
DARE DEVIL, THE.—July 7, Empire, Bristol.
DEANE (HAMILTON) CO.—July 7, Royalty, Morecambe.
DENVILLE (ALFRED) REPERTOIRE COS. — Grand, Gravesend; Gaiety, Douglas; Arcadia, Doncaster; Arcadia, Colwyn Bay.
DOBELL, W.—July 7, New, Thurles.
DOVER ROAD, THE.—July 7, Rugby; 14, T.R., Bath.
DUNSTAN, EDWD., SHAKESPEAREAN CO.—T.R., Hyde (season).
EDGE O' BEYOND.—July 7, T.R., Birmingham; 14, West Pier, Brighton.
GAY YOUNG BRIDE.—July 7, Southend; 14, Hippo., Portsmouth.
GIPSY PRINCESS, THE.—July 7, Empire, Chiswick; 14, Palace, Maidstone.
HAS A WIFE THE RIGHT? — July 7, Pal., Halifax.
HOUSE FULL.—July 7, Tivoli, Barrow.
HUNKY DORY.—July 7, Golders Green.
IRENE.—July 7, O.H., Scarborough.
JEFFERSONS, THE.—July 14, Grand, Llandudno.
KID OF ARIZONA.—July 7, Royal, Leicester.
LITTLE BIT OF FLUFF.—July 7, Princes, Bradford.
LOVE MATCH.—July 7, Grand, Hanley.
MACDONA PLAYERS.—July 7, Lyceum, Edinburgh.
MESSAGE FROM MARS.—July 7, Empire, Penge.
MISS LANCASHIRE, LTD.—July 7, King's, Manchester.
MORALS.—July 7, Pleasure Gardens, Folkestone; 14, T.R., Brighton.
MOVIE STAR.—July 7, Coliseum, Portsmouth; 14, Granville, Walham Green.
NEILSON-TERRY, PHYLLIS. — July 7, T.R., Leamington; 14, Winter Gardens, New Brighton.
NEW SHAKESPEARE CO.—July 14, Memorial T. Stratford-on-Avon.
NOTHING BUT THE TRUTH.—July 7, Palace Pier, Brighton; 14, Opera House, Jersey.
OH! BETSY.—July 7, Empire, South Shields.
ONLY A MILL GIRL.—July 7, Hippo., Keighley.
OUR BETTERS.—July 7, Gaiety, Douglas, I.O.M.; 14, Grand Opera House, Harrogate.
OUR FLAT.—July 7, Hip., Poplar.
OUTSIDER, THE. — July 7, County, Bedford; 14, Colwyn Bay (3), Rhyl (3).
PAINTING THE LILY.—July 7, Aquarium, Yarmouth.
PICCADILLY PURITAN.—July 14, T.H., Cromer (3), Hunstanton (3).
PLAYTHING OF AN HOUR.—July 7, County, Reading.
POPULAR OPERA.—July 7, Pav., Llandrindod Wells.
PRINCESS'S OWN.—July 14, Chelsea Palace.
QUALITY STREET.—July 7, King's, Glasgow; 14, T.R., Leeds.
RAY AND MAYNE.—Stock Season, Grand, Stockton.
RAYNOR REPERTORY CO.—July 7, Empire, Preston.
RETURN OF SHERLOCK HOLMES. — July 7, Eastbourne.
RICHARD, HOW COULD YOU?—July 7, Pier, Eastbourne.
ROMANCE.—July 10, Royal, Grantham.
ROOF AND FOUR WALLS.—July 7, Royal, Leamington.
ROYAL DIVORCE. — July 14, Palace, Walthamstow.
SILENT HOUSE.—July 7, Grand, Derby.
SEVEN DAYS' LEAVE.—July 7, Hippo., Chesterfield.
SHOULD A WIFE TELL?—July 7, Stratford.
SUN BATHERS.—July 7, Pavilion, Southport; 14, Hippo., Birkenhead.
SUNSHINE SALLY.—July 7, Hippo., Dover.
THREE BIRDS.—July 7, T.R., Bournemouth.
TOM, DICK AND HARRY.—July 7, Palace, Camberwell.
WAY THINGS HAPPEN, THE.—July 7, O.H., Buxton; 14, Minehead (3).
WEEK-END.—July 7, Grand, Hull.
WHEN KNIGHTS WERE BOLD.—July 7, Grand T., Llandudno; 14, Pier Pav., Weymouth.
WIDOW'S HUSBAND, THE. — July 7, Palace, Clacton; 14, Spa, Whitby.
WOMAN TO WOMAN.—July 7, Palace, Stroud.
YELLOW TICKET.—July 7, Grand, Southampton.

(*Continued in column 3.*)

THE SHOWMAN'S DIARY.

Forthcoming Fixtures.

STALLHOLDERS' MEETING, CARDIFF.—July 10.
BURNLEY, LANCS.—July 10.
ORIEFF (PERTHSHIRE) CARNIVAL.—July 10.
THORNHILL, YORKS.—July 11.
LEEDS ANNUAL FAIR, YORK-ROAD.—July 11.
ROYAL HIGHLAND SHOW, PERTH.—July 11.
METHILHILL GAMES.—July 12.
CATFORD, S.E.—July 12.
TEIGNMOUTH DEVON) REGATTA.—July 14.
BUCKHAVEN, SCOTLAND.—July 15.
HIGH HALDEN FLOWER SHOW.—
SPORTS ON VENTNOR PIER.—July 16.
LINCOLNSHIRE SHOW, CLEETHORPES.—July 16.
KINGSTON-ON-THAMES REGATTA. — July 16.
GLASGOW FAIR.—July 17.
PUTNEY REGATTA.—July 17.
ROYAL I.W. AGRICULTURAL SHOW, NEWPORT.—July 17.
STALYBRIDGE, LANCS.—July 18.
HORSHAM, SUSSEX.—July 16.
LIVERPOOL PARKS, FAIRS AND GALAS, SEFTON PARK, SHILL PARK, STANLEY PARK, AND WAVERTREE PARK.—July 19.
EXETER REGATTA.—July 19.
DEWSBURY, YORKS.—July 19.
RIPLEY, SURREY.—July 20.
CLASS RACING, COWES. — July 21, 22, and 23.
TILLICOULTRY, SCOTLAND.—July 22.
BLAIRGOWRIE, SCOTLAND.—July 22.
GREAT YORKSHIRE SHOW, YORK.—July 23.
HIGH HALDEN FLOWER SHOW.—July 23.
PAISLEY, SCOTLAND.—July 24.
THORNTON, SCOTLAND.—July 25.
GURNARD AND NORTHWOOD HORTICULTURAL SHOW.—July 26.
WEYBRIDGE REGATTA.—July 26.
TOTNES, DEVON, REGATTA.—July 26.
NELSON, LANCS.—July 26.
MOSSLEY, LANCS.—July 26.
ELSTEAD, SURREY.—July 26.
APPLETON SHOW.—July 30.
LEES, LANCS.—July 30.
MARTON WAKES SPORTS.—July 30.
ARRETON HORTICULTURAL SHOW.—July 30.
CALBOURNE HORTICULTURAL SHOW.—July 30.
ROYTON, LANCS.—July 31.
WESTON FLOWER SHOW.—July 31.
GARDEN FETE, WHIPPINGHAM RECTORY.—July 31.
HAVEN STREET FLOWER SHOW.—July 31.
NORFOLK BROADS REGATTAS—HICKLING, ACLE, WROXHAM, POTTER HEIGHAM, and LUDHAM and HORNING.—July 28-Aug. 9.
COWES ROYAL REGATTA WEEK.—Aug. 4 to 8.
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AERIAL FLASHES.—July 7, O.H., Dudley.
ALL BLARNEY.—July 7, Metropole, Glasgow.
ALL VIM.—July 7, New, Crewe.
A WEEK IN A NIGHT.—July 7, T.R., Worthing.
BILL OUT OF WORK.—July 7, York.
BONK.—July 7, Palace, Burnley.
BRILLIANTS.—July 7, Pal., Ramsgate.
BUZZ ALONG.—July 7, New, Crewe.
COME ALONG. — July 7, Palace, Newcastle.
COPPER NOB.—July 7, Pav., Ayr.
CREATIONS.—July 14, East Ham.
CRYSTALS. — July 7, Empire, Finsbury Park; 14, New Cross.
CUSHY JOBS.—July 7, T.R., Barnsley; 14, Hippo., Queen's Park.
DANCING BARBER.—July 7, Hippo., Leeds.
DANCING TIME.—July 7, Empire, Sunderland.
DIPPY.—July 7 H.M., Walsall; 14, Alex., Stoke Newington.
DOWN SOUTH.—July 7, Granville, Walham Green.
EPISODES.—July 7, Palace, Huddersfield.
EVENING NEWS.—July 7, Pal., Hull.
FIFTY-FIFTY.—July 7, Hippo., Ipswich.
FLICKERS AND FLASHES.—July 7, O.H., Dudley; 14, Royal, Leamington.
FORBIDDEN FRUIT.—July 7, O.H., Jersey; 14, St. Julian, Guernsey.
FUN IN A CABARET.—July 7, Queen's Park Hip., Manchester.
FUN SHOP, THE.—July 7, Jubilee H., Weymouth.
GAY CITY, THE.—July 7, Hip., Coventry; 14, Hip., Aston.
GOING SOME.—July 7, Empire, Kilburn.
GOODS, THE.—July 7, Hippo., Gloucester; 14, Tivoli, Hull.
GUESS THE TITLE.—July 7, Metropolitan; 14, Granville, Walham-green.
HELLO! WEMBLEY.—July 7, Royal, Wolverhampton.
HABITS OF 1924.—July 7, Court, Warrington.
HIGH HEELS AND STOCKINGS.—July 7, King's, Southsea; 14, Grand, Brighton.
HIS LUCKY WIFE.—July 7, King's, Dundee.
HOT-POT.—July 7, Hip, Wolverhampton; 14, Royal, Scarborough.
IDEAS.—July 7, Empire, New Cross; 14, Stratford.
IT'S QUITE ALRIGHT.—July 7, Grand T., Luton.
JAZZLAND.—July 7, Palace, Bradford; 14, Palace, Salford.
JIG SAW.—July 7, Margate; 14, Southport.
LAUGHTER (UN)LIMITED.—July 7, Grand, Clapham; 14, Hippo., Poplar.
LITTLE MISS PUCK.—July 7, Hip, Derby.
LONDON TO NEW YORK.—July 7, Pav., Torquay.
LOVE AND LAUGHTER.—July 7, Emp., Newcastle-on-Tyne; 14, Palace, Hull.
LOVE SCHOOL.—July 14, Empire, York.
MANHATTAN FOLLIES.—July 7, Empire, Edinburgh; 14, Pavilion, Ayr.
MARGUERITE.—July 7, Hippo., Aston; 14, Col., Oldham.
MENU, THE. — July 7, Empire, West Hartlepool; 14, Empire, Sunderland.
MIRRORS.—July 7, Palladium, Southport.
MOVIE STAR.—July 7 Col. Portsmouth.
MR. TOWER OF LONDON.—July 7, Emp., Birmingham.
NINE O'CLOCK REVUE.—July 7, Hip., Boscombe; 14, Grand, Blackpool.
NOT LIKELY.—July 7, Hippo., Whitstable.
OH! DOLLY.—July 7, Empire, Ashton-under-Lyne.
OH! I!—July 7, Palace, Salford.
ON THE RUN.—July 7, Pal., Warrington.
PARADISE ALLEY.—July 7, Empire, Edmonton.
PARISH RELIEF.—July 7, Pal., Southampton.
PEEPS INTO 1924.—July 7, Hippo., Nottingham.
PLEDGES.—July 7, O.H., Coventry.
PLUM BLOSSOM.—July 7, Hip., Norwich.
POPS.—July 7, Alhambra, Bradford.
RADIOS.—July 7, Empire, Chatham.
RAINBOW, THE.—July 7, Hippo., Southampton.
RATTLES.—July 7, Royal, Edinburgh.
REAL STUFF, THE.—July 7, Darlington; 14, Redcar.
RENT FREE.—July 7, Hip., Ilford.
RIGHT AWAY.—July 7, Palace, East Ham.
ROUND THE TOWN.—July 7, Hippo., Wigan.
RUMOURS OF 1924.—July 7, E., Leeds; 14, P., Oldham.
SCANDALS OF 1924.—July 7, E., Nottingham; 14, Scarborough.
SEEING LIFE.—July 7, Empire, Sheffield.
SERVED HOT.—July 7, Grand, Plymouth; 14, Col., Portsmouth.
SIDE SHOW.—July 7, Empress, Brixton; 14, Empire, Chatham.
SNACKS.—July 7, Emp., Islington.
SOME COCKTAIL.—July 7, Met., Bootle.
SPARE PARTS.—July 7, Pal., Tottenham.
SPLINTERS.—July 7, Palace, Hammersmith.
TEN TO ONE ON.—July 7, Grand T., Bolton; 14, King's, Longsight.
THERE YOU ARE, THEN.—July 7, Emp., Croydon.
THREE BAGS FULL.—July 7, Hip., Eastbourne; 14, Hip., Weymouth.
TIP-TOP TOPICS.—July 7, Olympia, Shoreditch.
TOODLE-OODLE.—July 7, T.R., Worcester.
TONS OF FUN.—July 7, Pal., Watford.
TOP SPEED.—July 7, Alex., Stoke Newington.
TRIP TO PARIS.—July 7, Hip., Lewisham.
UNEMPLOYED.—July 7, Pal., Blackburn.
VANITIES.—July 7, Pal., Chelsea.
VISIONS.—July 7, Empire, Cardiff.
WAKE UP!—July 7, Gateshead; 14, Hip., Derby.
WHAT A NIGHT.—July 7, Hippo., Aldershot.
WHAT CHEER.—July 7, Grand, Newcastle-on-Tyne.
WHIRLWIND, THE.—July 7, Hip., Liverpool.
23 CARAT.—Juy 7, Hip., Brighton.

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SONGS AND SINGERS.

B. Feldman and Co.

The Poppies concert party at the Pier Pavilion, Hastings, includes Nora Doone, who has an excellent repertoire of Feldman songs, of which she makes splendid use. Miss Doone's numbers include "Electric Girl," "I Ain't Never Had Nobody Crazy Over Me," "I'm a Harmony Baby," "I Ain't Goin' Back to Nowhere," "Papa Blues," and "The Broadway Strut."

Sisters Welsby, in "What's That?" company, are scoring heavily with Feldman numbers, "Oh! Gee, Oh! Gosh" being one of their biggest successes. They say "We have always found Feldman numbers to be winners."

Fred A. Clifford, manager and comedian, Clements' Royal Entertainers, reports Feldman numbers going splendidly with his company.

"'Oh! How She Lied to Me,'" says Dan Denton ("Crash" comedy concert party) "proved an instantaneous success with me. Indeed, your comedy numbers are without a doubt the best I have seen for many a year."

Gerald Bright, pianist and leader of the Metropole Celebrity Five at the Hotel Metropole, Blackpool, has a large programme of Feldman numbers which are splendidly worked by the band. Garnett Keeler, comedian, with H. Edwards' Entertainers at the Sands Pavilion, Cleethorpes, writes enthusiastically of Feldman comedy numbers. He is making an outstanding feature of "Mrs. Murphy," "Turned Up," "Does the Spearmint Lose Its Flavour?" (on the bedpost over night), and "Horsey, Keep Your Tail Up," four numbers over which his Cleethorpes patrons make very merry.

Pinto and Boyle are featuring successfully "My Sweetie Went Away," "Maybe He'll Write Me," and "More."

Elsie Janis is making a big hit in her French soubrette version of "I'm Just Wild about Harry."

Mona Vivian has introduced "Maybe He'll Write Me" into her act with very great success. Miss Vivian has also taken up "Spearmint," and both numbers will figure regularly in her programmes.

Sydney A. Sterling has arranged to produce "I Want 'Em Wild, Weak, Warm and Willing," and "Teasin' the Floor" at the Cabaret Club, W.

Dorothy Wick is a favourite at the New Pavilion, Morecambe, where she is playing a resident concert party season. Miss Wick's big vocal successes include "Mother Loves Me," "The Bloke that Wrote 'The Sheik,'" "Monty at Monte Carlo," and "Big-hearted Bennie."

Hilda Glyder has added "Looking out the Window" to her repertoire. At Holborn Empire last week Miss Glyder made a conspicuous hit with "I Want 'Em Wild, Weak, Warm and Willing."

Dorothy Ward scored heavily at Victoria Palace last week, her new Irish number, "Mary O'Brien," being in high favour.

Ena Foy has had great success in South Africa with "Joe is Here" and "Reuben, Reuben, Where Have You Been?"

Andie Caine's Entertainers at Filey, Yorks, have a big repertoire of Feldman numbers, including "Horsey," "Say It With a Ukulele," "Turned Up," "A Smile Will Go a Long, Long Way," "Minnetonka," "Mother Loves Me," "I'm Just Wild about Harry," "All the Girls are Fond of a Sailor," "Oh! Gee, Oh! Gosh," "Spearmint," and "If I Can't Sing about My Mammy."

Keith, Prowse

"Bells of the Sea" has now established itself a standard ballad. Every baritone and bass of note is singing this wonderful sea song, including Malcolm Neil, Herbert Langley, Cormack O'Shane, Ceredig Jones, W. Beaton Towns, Arthur Terrace, Ernie O'Dale, Reginald Jecks, Harold Maccabe, Fred Bennet, &c. At Shepherd's Bush Empire Robert Easton, the eminent bass vocalist, is being encored nightly for his wonderful rendering of this song. Bert Belton, producer of Hilarity concert party, writes:—"We are featuring no fewer than ten Keith Prowse numbers, and all with great success. I think the winner of the lot is 'I'm a Long, Long Way from Home,' which is being requested practically every night." Billy Brown, the up-to-date light comedian, is scoring with "Why Did I Kiss That Girl," "Down on the Farm," and "Last Night on the Back Porch." Will Clayton, producer of the Black and White concert party, writes from Birmingham:—"The three outstanding numbers in our repertoire are 'Cheerio,' 'Pierrot at the Dance,' and 'Why Did I Kiss That Girl?'"

Artists are invited to send 1s. 6d. for a selection of new numbers (style should be stated).

Worton David.

Those who had the most sanguine hopes for the success of the songs put out by Worton David, Ltd., could not have foreseen the amazing response of artists and musical directors to the first productions of this new firm. Within the short space of three months we find the Savoy Havana band broadcasting and featuring Worton David's big new ballad number "Sleepy Zuyder Zee," the song Ernie Mayne has made such a great hit with. "How Can You Tell a Winkle?" and "How's Your Poor Old Feet?" a number that all bands and concert parties are taking up. At Prince's we have Alfredo and his orchestra featuring "How Can You Tell a Winkle?" and "Sleepy Zuyder Zee," and these two numbers are also big hits with the Canadian band at the same restaurant. At the Cecil Hotel John Birmingham and his band are featuring all the Worton David numbers. Miss Ella Shields is going from success to success with "W.E.M.B.-L.E.Y.," the avowed song of the Exhibition. Miss Lily Morris is shortly to produce a new Worton David number, entitled "I Looked Inside the Shop," and there is a wild demand for the big sensation song "How's Your Poor Old Feet?" Miss Victoria Monks is featuring this number at the South London Music-Hall, Tom Barrasford is bringing the house down at the Alhambra with it, and at Wood Green Empire Sandy Powell found the song an enormous winner.

Miss Marjorie Fulton is featuring "He Played the Wedding March" at the Ardwick Empire, and Violet Trevelyn is doing enormously with the same song at the Swansea Empire. Just as the bands have been quick to feature the numbers, so also have the many revues at present touring the provinces. Lily May, in "Topics of 1924," is finding "He Played the Wedding March" a big success, and Lena Lloyd, in "Creations," has discovered the same thing. In the same revue Nat Goulding has a winner in "Plain Jane of the Family," a song that has gone tremendously with Randolph Sutton in "Spare Parts." "How's Your Poor Old Feet?" is a big winner with Bay Russell in "Crash." Concert parties all over the country have taken up the Worton David numbers, and amongst them may be mentioned "The Jovial Follies," with Miss Patsy du Barry finding "Sleepy Zuyder Zee" a big hit, and Ernest Binny creating a sensation at Bradford with "Plain Jane of the Family" and "He Played the Wedding March."

Dix, Ltd.

Patti Regina, of the "Wavelets" Entertainers, Morecambe, writes to say she has made a "riot" with "Pickaninny Days," "I'll Tell the World," and "When Love Dies," and that these numbers never fail to get an encore. Miss Regina is adding more Dix winners to her repertoire at once. Thelma Hamilton, the charming leading lady in "Laughter, (Un)Limited" revue, is still featuring with conspicuous success the fine ballad "I'll Tell the World." Miss Hamilton has in rehearsal for immediate production the new light ballad "You Must Have Known," by G. Vivian Wood and Maurice Scott. Ivy Hargraves has also this number in study, which she intends producing next week. Frank Weir, writing from the Hippodrome, Maidenhead, mentions that "I Love Kids" and "Wait Till You See My Mary" are two wonderful successes, and the outstanding numbers in his concert party. Josie Gallimore produced last Monday at the Tivoli, New Brighton, the new American fox-trot song "I'm Waitin' Around," which was an instantaneous hit. Jimmy Loft, principal comedian with Fred Clements' Concert Party, Skegness, says: "'I Love Kids' has turned out an enormous winner for me and the best song I have." Chas. Harvey, principal comedian of the Onchans, Onchan Head, I.O.M., and the popular Eddie Walker, of the Douglas, I.O.M., entertainers, are both making a terrific success with "I Love Kids." Guy Magrath, director of music at the Spa, Droitwich, is featuring a lengthy programme of Dix publications, including "Dance Your Shoes Away," "Liliput," "First Love," "Katinka," "Blind Love," "I Love Kids," &c., and writes to say that all the numbers are great favourites with the Spa patrons.

Duff, Stewart & Co.

Desmond Kelvin, the well-known bass-baritone, is among the latest vocalists to take up the fine rollicking numbers in the popular cycle, "Songs of a Wayside Inn," in addition to the jovial number "The Barley Mow," for which there is strong enquiry from baritones everywhere. Another fine number taken up by this singer is "Pearls of Morning." Among new concert party combinations featuring "Songs of a Wayside Inn" is Harry Taylor's Carnival Follies.

One of the finest ballads of recent times is Raymond Loughborough's beautiful number "Ship-o'-Dream," which that popular soprano, Evelyn Braine, continues to feature with the greatest success. Edward Old is also scoring with this ballad and the same firm's "One Golden Hour." There seems little doubt, however, that "Ship-o'-Dream" is destined to be one of the outstanding concert successes of the year, and it will be run very closely for popularity by "The Barley Mow" and "One Golden Hour."

ORCHESTRAL ITEMS.

B. FELDMAN & CO.

The orchestra at the Casino, Skegness, under the direction of Mr. T. W. Horlock, are scoring tremendously this season, and their outstanding Feldman numbers are: "Oh! Sister, Ain't That Hot!" "When Will the Sun Shine For Me?" "Say It With a Ukulele," and "Does the Spearmint Lose Its Flavour?" (on the bedpost over night) among others. Mr. Horlock is a keen Fedmanist, and he is looking forward to more new numbers.

At the Strand Corner House they have a very fine and talented orchestra under the title of "Coney Island Band," directed by Mr. Spreadbury. Having heard this band's rendering of several Feldman numbers, including "California, Here I Come," "Hugo," "Does the Spearmint Lose Its Flavour?" (on the bedpost over night), "On the Blue Lagoon With You" waltz, we can safely predict that more will be heard of this band in the future.

At the Pavilion, Shepherd's Bush, last week, Mr. L. Levy, the well-known conductor and musical director in the film world, showed his versatility in the conducting of the popular fox-trot "Oh! Gee, Oh! Gosh, Oh! Golly, I'm In Love," and the reception he received proved that his ability was recognised by the above house.

Of the many orchestras supplied by the well-known Mme. May Walters, the one at the Clacton Pavilion this season is featuring many Feldman tunes, including "Gigolette," "Bebe," and "Horsey! Keep Your Tail Up."

The Hull Palace orchestra, under the direction of Mr. Albert E. Leader, during the recent visit of the great comedy "Broadway Jones," featured a full Feldman programme. For the overture and in between the acts we understand that their rendering of the various numbers was much appreciated judging by the applause received after each number. Here's the programme: Overture "My Sweetie Went Away" fox-trot; first selection, "Little Nellie Kelly" fox-trot; second selection, "Oh! Gee, Oh! Gosh, Oh! Golly, I'm in Love"; third selection, "Stella."

Among the many West-End bands that are featuring Feldman tunes we must not forget Romanos, under the direction of Mr. Rossi. This band makes a keen study of Feldman tunes, and are scoring very heavily lately with "May-Be," "On the Blue Lagoon With You," and "Does the Spearmint Lose Its Flavour?" (on the bedpost over night).

Miss Baga, the popular musical directress of the Kursaal, Southend, reports tremendous success with "Gigolette," "Horsey! Keep Your Tail Up," "On the Blue Lagoon With You," and "Does the Spearmint Lose Its Flavour?" (on the bedpost over night).

DUFF, STEWART & CO.

This firm's new fox-trot "Tiger Rose," introduced in the film of the same name, has proved an instantaneous success as a dance number, and enthusiastic reports are to hand concerning its reception everywhere. Among its particular admirers are H. Stevens, musical director of the Queen's Cinema, Bayswater; J. W. Peacock, musical director of the Empire, Chester-le-Street; D. D. Power, of the New Era Dance Orchestra; Harold E. Richardson, of Hull; Norman W. Keep; and the Felix Dance Bands.

Miss Beatrice Barga and her fine orchestra at the Kursaal, Southend-on-Sea, is experiencing very great success with all this firm's orchestral numbers, as also is Reg. H. Casson, of the "Laughs and Ladies" company. Alfred Payne, Lincoln, is also especially pleased both with Charles Ancliffe's "Peacocks' Parade" and the widely popular selection "Melody Maze." Other numbers which continue in strong general demand are Montague Clayton's brilliant one-step "Desecration" and his "wireless" fox-trot "2-LO," while John Ashton's fine new selection of familiar ballad tunes, "A Ballad Salad," grows daily in popularity with conductors everywhere.

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Hotel Cecil Band, Rodeo, Mr. and Mrs. Hale Hamilton, Grace La Rue, Penrose and Whitlock, Jenson Sisters, The Leave Lorry, Ethel Hook, Bioscope.

STOLL PICTURE THEATRE, KINGSWAY (London Opera House).
Pictures and Varieties.

THE HACKNEY EMPIRE.
Rehearsal at 12 noon for—
The Doves, Novelli, Elsie Carlisle, Freddie Forbes, Naughton and Gold, Bioscope.

SHEPHERD'S BUSH EMP.
Rehearsal at 12 noon for—
Company as booked.

THE CHISWICK EMPIRE.
Rehearsal at 12 noon for—
April Pendarvis, Con Colleano, Naughton and Gold, Duncan and Godfrey, Sam Linfield, Willy Wojtard, Laurie Howard, Nelson Jackson, Bioscope.

WOOD GREEN EMPIRE.
Rehearsal at 12 noon for—
Will Lacey, Willie Lancet & Co., Fry and Edis, Clay Keyes, Irene Forde, Christopher and Columbus, Bioscope.

EMPIRE THEATRE, CHATHAM.
Rehearsal at 2 p.m. for—
Company as booked.

And in association with the above—

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
Blake and Bonner, Rebla, Manny and Clay, Rose and Honey, Bioscope.

BEDMINSTER HIPPO.
Pictures and Varieties.

LEICESTER PALACE.
Rehearsal at 12 noon for—
Paul Costello, Marjorie Fulton, Jerry & Co., Berkeley and Turner, Statues that Talk, Billy O'Connor, Bioscope.

ARDWICK GREEN EMPIRE.
Rehearsal at 12.30 p.m. for—
Chas. True, Johnson Clark, Malvina, May Henderson, Edgar Bayton, The Albrechts, Bioscope.

MANCHESTER HIPPO.
Rehearsal at 10 a.m. for—
Coquelli, Bert Maddison, Kathleen Destournal, Jack Stocks, Fred Lindsay, Bioscope. (Matinees Monday & Tuesday.)

THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Talbot O'Farrell, Morris Harvey & Co., Maud Allan, Neil McKay, Dorothy Lena, Harry Taft, Wieland, Bioscope.

NOTE.—Artists engaged at any of the above theatres should send photos for display in front of the house to Manager, to be returned at the end of the week.

NOTE.—All Sketches played at the above theatres must be licensed by the Lord Chamberlain, and a copy of the licence together with script as licensed, must be sent to the Stoll Offices at least 21 days before date of performance.

14 BAND PARTS REQUIRED for all Theatres except the London Coliseum, which requires at least 20, including 4 first Violin Parts, 2 second Violin Parts, separate 'Cello and Bass Parts, full Wood, Wind and Brass, Conductor. (Harp and Organ if required.)

STAGE DEPARTMENT.—Songs proposed to be sung should be submitted, and special stage requirements stated, in letters marked "Stage Department," by Artists three weeks before opening.

ADVERTISING MATTER.—Bills, Blocks, Photographs, and specimens of Pictorials really representing the Act, should be forwarded three weeks before opening. If return of photographs required, please state so.

COARSENESS, VULGARITY, &c., is not allowed. The Licensing Authorities forbid this and the majority of the public resent it. This intimation is only rendered necessary by a very few artists.

ARTISTS' SCENERY AND PROPERTIES must be fireproofed, or they cannot be brought into the Theatre. This is by order of the Licensing Authorities.

BUSINESS NOTICE OF GENERAL APPLICATION.—No order or contract for goods or services must be accepted for any of the above Theatres except upon receipt of an Official Form issued from the Offices, London, and signed by either Sir Oswald Stoll or the Secretary, otherwise the Company concerned will not be responsible for same, and will refuse payment. In special cases where goods are required at once, suppliers must look to the individual placing the orders, who will be personally liable, unless an official confirmatory order, signed as above, is received within 48 hours. Invoices must be sent to the Theatre, but monthly statements should be sent to the Head Offices. The individual Company on whose behalf orders are signed is solely responsible for payment. The Management will not hold themselves responsible in the event of loss or damage to any MSS., Songs, &c., submitted for consideration.

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Monday, July 14, 1924.

LONDON PAVILION.
"Wanderer of Waste Land" and "Ruggles of Black Gap" pictures.

NEW OXFORD THEATRE.
Closed for Rehearsals.

SOUTH LONDON PALACE.
Rehearsal at 12 noon for—
L. Poole to present "Lucky 13."

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Maurice Bertram to present "Creations."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Arthur Gibbons to present "A Royal Divorce."

METROPOLITAN THEATRE.
Rehearsal at 12.15 p.m. for—
Ella Shields, Archie Graham & Watty and Company as booked.

CHELSEA PALACE.
Rehearsal at 12 noon for—
Arthur Collins to present "The Princess' Own."

EAST HAM PALACE.
Rehearsal at 12 noon for—
Randolph Sutton to present "Spare Parts."

TOTTENHAM PALACE.
Rehearsal at 12 noon for—
Western Productions to present "Pledges."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
The Russlyn Productions to present Tom, Dick and Harry.

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WEEKLY REPORT.

Cost of maintenance of Benevolent Institution, about £54. Number of old artists residing there, 44 (ladies 11, men 33) Amount of weekly pensions, £56 12s. 9d Number of pensioners, 94. Amount of grants, loans, fares, &c., £14 5s. 6d.

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FOOTLIGHT FLASHES.

WONDERFUL SUCCESSES.

Tom E. Finglass has been making successful history in Australia. Writing from Sydney, where he followed on a five weeks' engagement at the Tivoli, Melbourne, Mr. Finglass tells us of his "wonderful success" with "I'm Goin' South," "Turned Up," "Not Here, Not There," "I Ain't Goin' Back to Nowhere," &c. Mr. Finglass will work these numbers and others from our list during his tour of South Africa, which is now in process.

SCORING AT SOUTHEND.

Beatrice Gomez's "Fanfare" Company at Southend are scoring heavily with Feldman numbers. The list is a formidable one, and it serves to show the infinite variety and quality of the firm's music. Particulars of songs and singers are as follows:—

"Say It With a Ukulele," "In Love With Love," "Yearning for You," Beatrice Gomez.

"Dancing Dan," "I'm Sitting Pretty," "A Smile Will Go a Long, Long Way," Lily Denville.

"Big-Hearted Bennie," "Turned Up," "I Don't Like Being Tickled by a Fly," Betty Craven.

"Ten Thousand Years from Now," "Smilin' Through," "Slave of My Dreams," "Ould Donegal," Owen Mullarkey.

"Oh! How She Lied to Me," "Horsey," "Not Here, Not There," Ken Warry.

"Won't You While Away a Little While With Me?" duets by Ken Warry and Lily Denville.

"In a Tent" (duet), Beatrice Gomez and Owen Mullarkey.

HYLTON'S CABARET FOLLIES.

At the Pavilion Gardens, Bognor, Jack Hylton's Cabaret Follies constitute a magnetic attraction. The "Metro-Gnomes" play for dancing, and Feldman tunes come right into the popular picture. Sisters Hyde work "Mother Loves Me" in quite the proper style and score heavily.

SUCCESS IN GERMANY.

Jenny Robbins, whose dancing troupes are always of A1 quality, is touring Germany with a combination of terpsichorean artists, whose movements are at once the envy and the admiration of all who see them. It is freely admitted by German experts that the English dancers may be imitated in Germany but never equalled, much less excelled.

THEIR WINNERS.

Soava and Victor La Tour report big winners in "Spearmint" and "Ten Thousand Years from Now."

HIS BIG FOUR.

"The Rover," "Oh! How She Lied to Me," "More," and "Never Again" are the four big successes now handled in fine style by Eddie Morris.

FROM THE SUNNY SOUTH.

Mignon De Rone has just returned from Algiers after a ten months' tour in Southern parts. Her big successes during the tour were "Angelus," "Moonlight," and "Queen of the Nile."

ALL FELDMAN.

Ivy Hargreaves, "The Versatile Girl," appeared at the London, Shoreditch, last week, and submitted an all-Feldman programme, which proved most successful. Miss Hargreaves handles herself and her songs extremely well. Her rep. includes "Who's Sorry Now?" "Oh Gee! Oh Gosh!" "A Smile Will Go a Long, Long Way," "When Will the Sun Shine for Me?" "If I Can't Sing About My Mammy," and "Give Over."

HOLIDAY CROWDS AT BLACKPOOL and DOUGLAS

Acclaim another Feldman Winner

WHEN WILL THE SUN SHINE FOR ME?

The Greatest Foxtrot Ballad since "ALL OVER NOTHING AT ALL."

Band Parts Ready (2/- per set).

B. FELDMAN & CO.

FOOTLIGHT FLASHES.

BLACKPOOL PRODUCTIONS.

Mme. Pauline Rivers and John Tiller produced their season's productions at the Tower and Winter Gardens respectively last week, and there is entire agreement that both productions are excellent in every way. The Feldman numbers included comprise "When Will the Sun Shine for Me?" "Say It With a Ukulele," "Horsey," "A Smile Will Go a Long, Long Way," "Turned Up," "Maybe He'll Write Me," "If I Can't Sing About My Mammy," and "Gigolette," and every number is featured with consummate artistry.

AT COLOGNE.

Violet Levey is starring in Cologne just now, and scoring an immense success with "A Smile Will Go a Long, Long Way" and "Turned Up."

SINCE FEBRUARY.

Dollie Fordham tells us that she has been singing—and scoring heavily—with "When Will the Sun Shine For Me" and "Carissima," in Teddy Worth's "Bubbles" Co. since February. A good and successful run.

HILDA GLYDER.

Her two big successes to-day are "I Want 'Em Wild, Weak, Warm and Willing" and "Looking Out the Window," and Miss Glyder is at the moment getting ready a fine repertoire of additional Feldman numbers for her forthcoming Australian tour. She will sail on August 16th per the s.s. "Osterley," and our friends "down under" may look forward to a very big treat.

HER SELECTION.

Florence Yaymen has taken up "Not Here, Not There" and "Harmony Baby" for immediate production. "Happy Go Lucky in My Old Kentucky Home" and "Just Keep Going" are also on Miss Yaymen's honours list.

STILL GOING STRONG.

Nell Leslie reports "Who's Sorry Now?" and "Oo Ernest" still going strong. Look out for Miss Leslie in several of our later winners. They are in active rehearsal now.

COMPLIMENTS.

Billy Caryll, in "Zip" revue, is getting numerous compliments on his excellent work. The "Liverpool Daily Post and Mercury" says of his work: "It includes smart comedy work, neat dancing, and no mean vocalism. Indeed, in one number, 'Ti Tiddly Hi Ti Island,' his sense of interpretative point makes this song one of the most humorous and entertaining heard for a long time." Our hearty congratulations to Mr. Caryll. The compliments paid to him are thoroughly merited.

STEADY SUCCESS.

"What a Night!" company has had a long and consistent run. It is still a big attraction, as it fully deserves to be. Feldmanism has never been absent from the production, and to-day Alec Harland scores a conspicuous success with "Every Time the Clock Ticks" (solo), and—in conjunction with Hilda Kirkby—"Say It While Dancing." New Feldman numbers are now being added.

PAR EXCELLENCE.

Percy Honri is the solo instrumentalist par excellence. His artistic work in "Gigolette" is delightful, and is enjoyed by every music-lover.

FEATURE FELDMANISM AND FIND FAME.

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